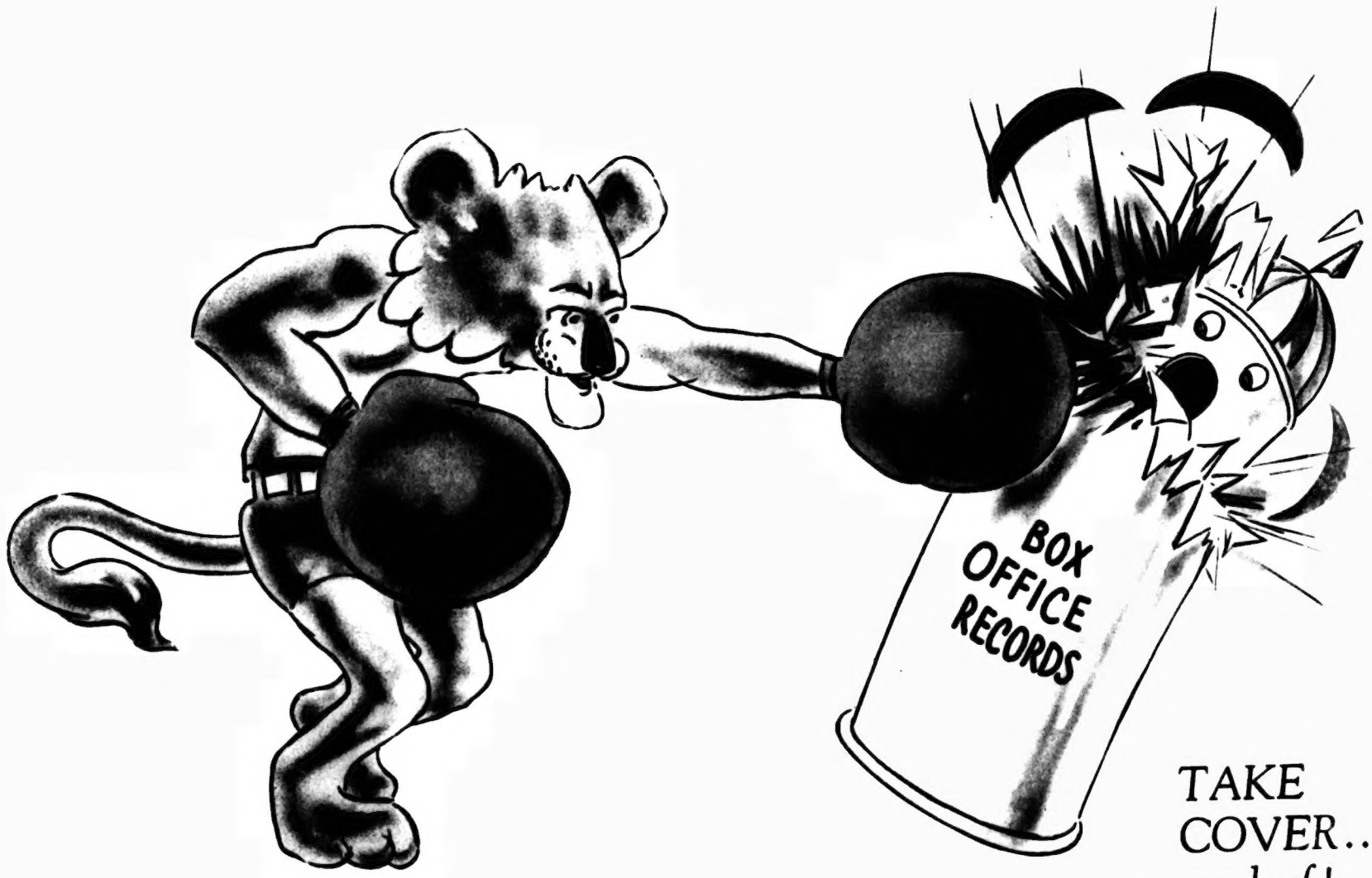
Kine WEEKLY

20th-FO. JOINS K.R.S.

See page 3

'STRUTH... WHAT A HIT!



TAKE COVER.... *overleaf!*

'CITADEL' SETS ANOTHER PRECEDENT!

Straight from its record 8-week run at the 3,500-seater Empire, M-G-M's "Citadel" moves to, and runs concurrently in three famous West End houses.....a week prior to general release!

RITZ, Leicester Square (2nd week hold-over !)
METROPOLE, Victoria
DOMINION, Tottenham Court Road

Insatiable Citadel!

GET SET FOR YOUR GREATEST *(Spring)* CLEAN-UP IN A DECADE!

EDINBURGH REJECTS SECOND-RUNS

See page 12

Kinematograph WEEKLY

No. 1663 Thursday, March 2, 1939. Vol. 265

TELEVISION MAKES KINEMA HISTORY

See pages 11 & 41

N.A.T.K.E. THREATENS BIG STICK TACTICS

S.O. to be Opposed if Union Claims are Contested

BREACH OF NATIONAL CONCILIATION BOARD SPIRIT?

CONCERN is expressed by exhibitors at what is considered to be the bellicose attitude assumed towards the Trade by the N.A.T.K.E. in various negotiations.

Specific complaint is made of the extraordinary nature of the threats to exhibitors contained in a resolution submitted to the executive of the N.A.T.K.E. on the subject of the Trade's efforts to obtain Sunday opening.

It is considered that the policy enunciated therein cuts right across the spirit of a National Conciliation Board such as has been approved.

If carried into effect it means active opposition to Sunday opening applications wherever the Union can allege any opposition whatever to its wishes, and includes any set of conditions where difficulty may be experienced in negotiating an agreement.

The circumstances in which such opposition would be forthcoming are set out below, but meanwhile it may be questioned whether, if such a threat should be carried out, this would not warrant the withdrawal of C.E.A. recognition of the N.A.T.K.E., through which the union has been able to establish itself among kinema employees.

If the N.A.T.K.E. puts forward opposition to Sunday opening as a matter of principle, its attitude would be understandable, even if not to be approved, but to use it as a big stick to be employed to coerce exhibitors is a mistake in tactics, even if it does not become a species of blackmail.

An instance of the harsh manner in which such action might be employed comes from South Wales, where, after agreement had been reached between exhibitors and the union, and the document only awaited ratification, variations in the conditions were sought by the local secretary. To these variations one group of exhibitors, the Splott (Cardiff) Kinema Co., Ltd., felt itself unable to agree.

According to the terms of the resolution referred to above, were the kinema company in question to make application for Sunday opening (it is not, of course), it would meet with N.A.T.K.E. opposition.

Resolution Before Executive

The resolution which the N.A.T.K.E. Executive is asked to adopt reads as follows:—

"That the Executive of the N.A.T.K.E. shall actively oppose the granting of licences for the opening of kinemas on Sundays, in the following cases, whether such licences have been granted previously or not.

"(*a*) Where no agreement for wages and working conditions exists between exhibitors and the union.

"(*b*) Where difficulty may be experienced in negotiating such agreement

"(*c*) Where, in any district, an agreement exists, its performance by exhibitors is unsatisfactory or where the union experiences unnecessary or unusual trouble in securing enforcement of agreements.

"(*d*) Where any exhibitor or company or its representatives is known to prejudice the right of employees to join the union or to obstruct the union in its legitimate recruitment efforts in this respect.

"(*e*) Where any exhibitor or company or its representatives fails to satisfy the union that the conditions of employees will not become onerous throughout the normal working week by reason of Sunday opening of kinemas."

LEICESTER HALL IN JEOPARDY

Watch Committee Rejects Plans for Alteration

Another old Leicester kinema may have to close down as a result of a decision by Leicester Watch Committee, who considered plans for alterations to the Mere Road kinema (late Picturedrome). It is one of the oldest in the city of Leicester. "During our periodical inspection some time ago," says the report, "we found that a number of improvements must be made to comply with modern safety requirements. The owners submitted certain plans for alterations, but in our opinion the problem cannot be solved satisfactorily without structural alterations and, therefore, we had no alternative but to reject the plans."

PEACE MOVES ON SERVICE COSTS

C.E.A. Meeting E.R.P.I. Chief

The C.E.A. Western Electric Committee meets T. Kennedy Stevenson, President of Electrical Research Products Incorporated, this (Thursday) morning, when matters relating to Western Electric charges and service are to be discussed.

DEATH OF JOHN HOUSTON

Well-known Scottish C.E.A. Secretary

We have to record with great regret the death, on Tuesday morning, of John A. Houston at his home in Victoria Road, Lenzie, Lanarkshire. As secretary for many years of the Scottish C.E.A. Branch and of the Scottish Cinema Trade Benevolent Fund, his work for the Industry has been of the greatest value, and the loss will be a very heavy one.

Two years or so ago he was laid up for a period, but it was hoped that his return meant a complete cure. He found, however, in the early days of the present year he was unable to carry on, and has been confined to his bed since January 4. He seemed to be making a recovery, but last week he had a relapse, and although he rallied he collapsed on Tuesday.

He leaves a widow and one daughter. Mrs. Houston was a well-known and welcome visitor to most Trade functions, and to her the deep sympathy of all will go out.

The funeral has been fixed for to-day, Thursday, at 2 o'clock at Cadder Cemetery, and a very big attendance of friends from every section of the Industry is certain.

During Mr. Houston's illness his duties as C.E.A. Secretary have been taken over by his partner, John Turner, C.A.

Arbroath Cinema Co. Pay 10 per cent.

The ninth annual report of Arbroath Cinema Co., Ltd., states that the profit for the year amounted to £1,927 19s. 7d., to which is added a balance of £409 13s. 8d. from the previous year, making a total of £2,337.

The directors recommend payment of a dividend of 10 per cent. (less income tax) to shareholders.

BACK TO THE STATES

Albert Lewin, the Paramount director, who is now on his way back to the States following a visit to see John Masefield in connection with the KNIGHTS OF THE ROUND TABLE film which he is going to produce

20th-FOX IS NOW MEMBER OF K.R.S.

F. L. HARLEY WELCOMED TO COUNCIL

At Tuesday's meeting of the Council of the Kinematograph Renters' Society, D. E. Griffiths, President, expressed his pleasure at the entry as a member of the society of the 20th Century-Fox Co., Ltd., and warmly welcomed Francis L. Harley, managing director of 20th-Fox, to the meeting.

Mr. Harley, in turn, expressed his gratification at being able to take part in the society's deliberations, and said that he hoped that he would be able to help in the solution of the many Trade problems which from time to time fall to be considered.

HIGHBURY STUDIOS EXPANSION

New Sound Stage and Front to be Rebuilt

Owing to the demand upon the studio facilities offered by Highbury Studios, Ltd., arrangements have been completed for the erection of an additional stage, offices and other departments upon some adjoining property which has just been acquired for the purpose.

Present plans are for the construction of a sound stage 150 ft. long and from 75-100 ft. wide and 45 ft. high. RCA High Fidelity sound equipment and Mole-Richardson lighting will be installed. The stage will be in line with the existing floor, from which it will be separated by a small passageway.

It is proposed to rebuild the existing frontage and during the period of construction temporary accommodation will be found for the dressing rooms, make-up, etc., in the house which forms part of the property taken over. Meanwhile new cutting rooms will be built.

The directorate of Highbury Studios, Ltd., with which Maurice Wilson, co-managing director of Grand National, is associated, comprise G. F. Ogg, J. A. Carter and Mrs. F. Kingdom Ward.

ANGLO-U.S. PACT AND QUOTA

No Undertaking of Amendment

Says Stanley

In the House of Commons on Tuesday VICE-ADMIRAL E. A. TAYLOR asked the President of the Board of Trade if he would give an assurance that during the negotiations for the Anglo-American trade agreement there was no understanding tacit or otherwise that there should be no amendment to the Films Act of 1938.

OLIVER STANLEY, replying, gave his assurance that no undertaking of amendment to the Films Act was given in any of the trade negotiations with the U.S.A.

Kilbirnie Manager Killed

William S. McGill, manager of the Radio, Kilbirnie, was killed in a car crash whilst returning home from the staff dance early Saturday morning last.

Tax-Free Seats Up to a Shilling

DEVON AND CORNWALL DEMAND

AT Tuesday's meeting of the Devon and Cornwall Branch exhibitors decided to press headquarters to endeavour to secure abolition of the Entertainments Tax on seats up to one shilling. The formation of a Conciliation Board on Labour questions was also announced.

The present position of the Entertainments Tax and the possibility of obtaining relief for kinemas occupied a great deal of discussion.

Some members expressed the viewpoint that had the General Council been more active in their opposition the tax might have been taken off years ago.

Eventually it was resolved to recommend that efforts should be made to secure abolition of the tax on seats up to one shilling.

Conciliation Board

The formation of a labour conciliation board was debated, and following representations received from T. O'Brien, the secretary of the N.A.T.K.E., it was decided to appoint representatives of the branch to meet the trade union officials for the purpose of attempting to achieve an amicable settlement of any complaints that may arise between exhibitors and employees.

Of No Help

A debate arose on the merits of the 1938 Films Act and the effect of the Quota provisions on the exhibitor.

LESLIE HILL, who presided in the absence of Major A. O. Ellis, declared that the Act had not strengthened the British Industry.

Cost of Publicity

A resolution was agreed that the General Purposes Committee of the General Council be asked to obtain from the renters an allowance for publicity and advertising.

Long Memories

Remembering that the kinema was once described by a high officer of the Salvation Army as a "den of iniquity," it was resolved to refuse an appeal by the local Salvation Army officials for collections to be taken during "Self Denial" week in Devon and Cornwall kinemas.

GRADING SCHEME FOR SERVICE CHARGES

West Lancs Resolution

During a discussion on service charges at Tuesday's meeting of the West Lancashire Branch of the C.E.A., the following resolution was agreed to:—

That the General Council should give consideration to the possibility of instituting some grading scheme whereby service charges could be based upon the number of hours during which the sound equipment is actually being worked.

TUESDAY'S NIGHT SHOWS

The Gang's All Here

Associated British. 77. (U). Directed by Thornton Freeland. Featuring Jack Buchanan, Googie Withers and Edward Everett Horton.

MARITAL detective comedy, smoothly fashioned in the irresistible "Thin Man" tradition. Story ingenious, star's performance great, gags bright and thrilling, and support excellent.

It's box-office first to last

Going Places

Warner. American. 83. (U). Directed by Ray Enwright. Featuring Dick Powell, Anita Louise and Allen Jenkins.

SPORTING comedy burlesque, put over with hilarious aplomb. Team work resourceful, racing thrills, laughable and exhilarating, and musical embellishment bright. It's a certain laughter-maker for any company.

Excellent comedy booking.

KINEMATOGRAPH WEEKLY

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THE VICE-PRESIDENT

IN the campaign for the election of next year's C.E.A. Vice-President we have been proud of the dignity and courtesy with which the two contestants have borne themselves. Their keenness, energy and public spirit are beyond question, and they have both been to the fore in many meetings of exhibitors, where the bearing of Messrs. Mears and Dovener has been in keeping with the highest traditions.

One may well take this opportunity of expressing regret at a note that was struck in the course of the Leeds branch meeting a few days ago. It arose out of a charge made that one of the candidates—H. P. E. Mears was obviously referred to—was relying upon the circuit votes for his success.

At a time when the tendency is to set independents and circuits at loggerheads, this seems to be an unhappy way of trying to swing support away from him and towards Mr. Dovener, and not a particularly wise one when it is common knowledge that one circuit is supporting the North-Western candidate.

For the matter of that, why on earth should this circuit not give its votes where it chooses?

As a matter of fact there is too much talk of the antagonistic interests of the independents and the circuits, and in the heat of their enthusiasm, members sometimes say more than they can substantiate.

A circuit's support is no doubt a strong basis for any candidate's expectations, but as circuit members of the C.E.A. are outnumbered by about three to one, we shall probably yet see the success of the candidate depend upon his intrinsic merits. If the circuits' votes themselves are split, surely we can look forward with even more confidence to a fair expression of the opinion of the C.E.A. membership.

NO STAMPEDE

THE brilliant success which attended the public exhibition on the big screen of the televised fight last week has been followed by a good many rather wild anticipations. To many enthusiasts it seemed as though the introducfion of television would leave the old system of screen entertainment high and dry, just as the sound picture left the old silent behind it ten or so years ago.

It is, however, a very different question with the new form of screen show. We have no doubts whatever about the ultimate perfection of television from a technical point of view; we are prepared to welcome those last few refinements and adjustments which will round off a very wonderful invention, because the brains and resources which have gone so far will without doubt complete the journey they have set out to travel.

But the real point that will be so difficult to surmount is no nearer being tackled. That people crowded the three pioneering kinemas last week was no particularly valuable criterion; they were attracted first by the fact that it was a fight, and secondly by the novelty of the presentation. A knock-out in the first round instead of the fourteenth would have made all the difference between success and failure.

And this is only one direction in which luck was with the television men. Of course, they deserve all the luck in the world, and nobody grudges it, but it is wise to keep a level head and an unbiased judgment.

All credit to a remarkable achievement; but there is a big gulf to be crossed before the exhibitor need lose any sleep over television.

Long Shots

REISMAN BACK AGAIN—GRAND NATIONAL'S GALA NIGHT—MYCROFT BUSY AT ELSTREE—BLACKPOOL PLANS—THE FIRST KINEMA ORGAN

A WELCOME visitor to this country is Phil Reisman, RKO-Radio's foreign general sales manager, who is due to arrive in this country to-day. It is always a delight to meet and chat with this easy-mannered executive, and I am looking forward to the opportunity.

MR. REISMAN, who was last in Great Britain for the organisation's annual sales convention, intends to make a comprehensive survey of RKO-Radio's European territories, and it is anticipated that his visit will extend over many weeks.

AT the Savoy Hotel on Tuesday, a dinner was given in honour of T. Kennedy Stevenson, president of E.R.P.I., and J. C. R. Palmer, contract counsel, by P. L. Palmerton, managing director of Western Electric. The dinner was attended by directors and executives of the Western Electric Co.

AS stated last week, Mr. Stevenson is over here inspecting studio plant and has just visited, with Mr. Palmer, W.E.'s French distributors in Paris. He also inspected the special sound equipments being prepared for installation in the new Cunard liners, *Queen Elisabeth* and *Mauretania*.

LAST Sunday saw the departure for Hollywood of Albert Lewin, Paramount film director, to whom has been allotted the production of "Knights of the Round Table." During his visit he sought out the Poet Laureate, John Masefield, to gather particulars of the lore of the Arthurian period.

THE long-expected entry into the K.R.S. of 20th Century-Fox has now been accomplished, and the benefit accruing both to the Society and to the company will be appreciable. The temptation to speak of the new association as a "re-entry" must be resisted, as it was the old Fox company, before the 20th Century association, which was a member of the K.R.S.

A DISTINGUISHED audience enjoyed the special charity première of "Gunga Din" at the Gaumont, Haymarket, on Tuesday night. The show was in aid of the funds of St. Bartholomew's Hospital Women's Guild, and was attended by the Duke and Duchess of Gloucester, who obviously enjoyed every foot, not only of RKO-Radio's big opus, but also of the latest Disney whimsicality "Ferdinand the Bull"

JEFFREY BERNERD and Maurice Wilson may well feel pleased with the auspicious start made by Grand National last week. A gala night at the Cambridge Theatre with "The Mind of Mr. Reeder" as the main attraction revived memories of the past when the real first-night atmosphere was captured with spectacular showmanship and presentation. Before a bumper audience Jack Harris and his band appearing on the stage rendered popular melodies, after which Jeffrey Bernerd—a record of his speech being played over the loudspeaker system—thanked the Trade for the support, and touched upon his company's future plans.

WITH anticipation everyone then sat back to taste the company's first film fare. As an appetiser they had "Titans of the Deep," a remarkable underwater documentary. Then came "The Mind of Mr. Reeder," starring Will Fyffe, which captured the interest throughout. It is not for me to detail the film's merit here as this is done on our review pages, so all I will say is that it is first-class box-office proposition, and that with product of this type Grand National will not find exhibitors' support lacking.

AT the conclusion of the programme Jeffrey Bernerd and Maurice Wilson were hosts at an informal party. Here I noticed Will Fyffe, Ralph Lynn, William Butlin, and Mr. King, of Shipman and King, just back from the South of France. By the way, Maurice Wilson, who is also associated with Highbury Studios, tells me that he has acquired adjoining property, and plans the addition of a second large stage. In view of Grand National's British programme, this strikes a significant note.

JEFFREY BERNERD'S room at Wallace House is one of the most tastefully furnished executive's rooms which I have seen anywhere in the Trade. The Grand National chief himself planned its decoration, and the soft cove lighting around the ceiling and contrasted woods of the panelling give the apartment a touch of quality which is most attractive.

AT a time when British production is still passing through the doldrums of inactivity, it was a tonic to meet Walter Mycroft at Elstree and learn that within a few weeks' time he plans to have four films in production simultaneously, and that by May he will have completed eight. With a minimum programme of 20

Phil Reisman, RKO-Radio's foreign sales manager, who arrives in England to-day

for the year, he will not only be keeping the Elstree studio and its payroll of craftsmen busily engaged, but is giving work to Welwyn and Rock studios where it is necessary to overflow in order to keep his output up to schedule.

IT is interesting to note that with the start of production last week of "Just William," in which ten-year-old Dick Lupino plays the part of William, comes another instance of the Act which penalises any British film company using a child under 12 in a picture being broken. Regarded by many producers as unfair, this Act has been responsible for many studios being fined, but these have usually been slight. Approached on his view of the Act, Mr. Mycroft said: "I believe in it and would not have it altered, it prevents undue exploitation. In practice it is an absurd anomaly, but public control is worth a small fine."

I AM sorry to learn that Max Corne, the well-known Cardiff exhibitor, is lying ill at New Lodge, Windsor Forest. He is very lonely and a line from a few of his many friends would be greatly appreciated.

IT seems a good way off mid-summer, but time tears on, and they are already busy with plans for the summer conference of the C.E.A. at Blackpool. The date has been announced as June 26, but the chief point of interest, particularly amongst those who take space at the Trade Exhibition, is the building in which this will be held, for although business was good last time they visited Blackpool, they carried on their job in considerable discomfort.

WELL, if plans now being perfected work out, we shall see a much more suitable and convenient venue, and I hope soon to be able to give details of a rendezvous which will provide ideal conditions. As soon as possible the organising secretary will complete his preliminaries, and I have a feeling that the exhibition will be one of the most satisfactory in its settings since Grosvenor House.

APPLICATIONS for tickets for the C.E.A. Annual Dinner and Dance are steadily mounting. The 500 mark has been passed, and it looks as though the 1,000 may be reached before the actual day. Early application is advised if seats are to be definitely secured.

IN the reconstruction of the board of J. Frank Brockliss, Ltd., consequent upon the death of its chairman and managing director, whose name the company bears, two men thoroughly well known wherever Simplex projectors are sold, step into important positions.

THESE are Thomas Chilton and F. W. Tims, who now become joint managing directors with W. P. Guillet as chairman. Both "Tommy" and his colleague are to be congratulated on the new positions they hold, for they have been indefatigable in forwarding the interests of J. Frank Brockliss, Ltd., for a number of years.

I AM amazed at the alacrity with which our exhibitors promise the use of their screens for the furtherance of any "ism" that may be biting their own or the national ear at the moment. Last week I listened to circuit chiefs cheerfully offering screen room to a "Save England" campaign with no thought of the rights of their far-flung audiences who have paid good money for entertainment.

IT'S about time exhibitors adopted a policy of splendid isolation. The "escape" value of the kinema has been admitted by politicians and sociologists. We are in very real danger of jeopardising this prime appeal by introducing all manner of propaganda which should be religiously eschewed by any exhibitor who has the slightest conception of his business.

WHY should the kinema patron alone be expected to sit through national propaganda dealing with A.R.P. Defence, when all he desires is that quiet couple of hours of enjoyment for which he has paid? No exhibitor has the right to inflict appeals upon him even for this or that fund. If the exhibitor feels so strongly on any subject, he can make a personal contribution without rudely shattering his patron's brief hours of ecstasy.

AND not only do our kinemas engage in this free propaganda, they are actually paying the renters for the privilege. The talking newsreel, with its interviews with yammering statesmen, whether true blue, pink or red, started something which is already sickening the average picturegoer, and the extension of these propaganda themes to embrace causes in every foreign country threatens very seriously attendance at our theatres. Let us ignore every kind of propaganda and decide to give our patrons the square deal they pay for—true entertainment.

THE demand of some licensing authorities that Good Friday opening must be dependent upon a contribution being made to charity, is a condition which is being quite indignantly resented in some quarters. The Sunday Performances Act does not warrant it, but it seems to be within the justices' competence to make such a condition, independent of any absence of legal statement.

LEICESTER SQUARE this week caters for all tastes in kinema fare. Horror stalks in one corner where "Son of Frankenstein" has followed "The Mikado" at the Leicester Square itself. The Empire advertises a laugh week with "Climbing High" and "Flirting with Fate." The Warner gives us thrills in "Dawn Patrol" and the Odeon offers "Tough Guys in Society," a comedy, and "The Storm," a drama, while at the little Ritz, the clinical "Citadel" has been drawing its own public.

MY remarks regarding the first kinema organ have been corrected by A. W. Owen, my music colleague, who tells me that the first installation of which he has knowledge was made by John Compton at the Palace, Tamworth, in 1907. It was supplied in record time as the proprietor was threatened by his orchestra of three with a strike. "Jimmy" Taylor himself erected the organ and gave the first recital on a piano keyboard. Subsequently this instrument was removed to the Temperance Hall, Lichfield.

MY allusion to Mrs. Israel Davis' installations in London is confirmed by Mr. Owen, who says that in 1910 Messrs. Jones built two-manual pedal-organs for the Pavilions at Highgate, Clapham and Putney. Raymond S. C. Bennett, F.R.C.O., was organist at Putney in 1911. At a slightly later period Owen himself was musical director at Putney, and had personally played on the organ there.

AMONG those who turn their hobby to professional uses is M. C. Toner, advertising manager of Holophane, Ltd., who not only extracts a deal of enjoyment from his practical interest in photography, but also finds it invaluable for his publicity work. This year Toner was fortunate enough to win the first prize and challenge cup in the annual competition run by the Polytechnic Touring Asociation. The presentation was made last week at the annual reunion.

INVITATIONS to film functions have taken many forms in the past, but not until this week has one come to my Press friends and me in the form of a galley-proof For this ingenuity we have to thank Tony Reddin, who at the bottom of a long galley-proof with a fly-line in 42 pt. heavy black type, breaks the news that he wants me to visit Denham for the shooting of "This Man in Paris" on March 2 for Paramount.

THE proof, with its big white margins, is headed "Must," closes with "More to Come." When they arrive the apt comment should be "Que diable allait-il faire dans cette galère!"

ALTHOUGH he had been out of the limelight for a few years, Joe Brandt, whose death at the age of 56 is reported in our cable, had many friends in this country who will share our regret at his passing. I used to meet him when he came over in Columbia's earlier days, and always enjoyed a talk with a man whose quiet manner was combined with such an unusually shrewd and well-informed outlook.

THE STROLLER.

Close-Ups

By

Screencomber

THE MIND OF MR. REEDER

AT last my faith in human nature has been restored. To date I thought the only object of this column was to insult the Editor or the Associate Editor, although you've got to think up something good to insult that so-and-so. But to-day what happens? Nothing less than a letter from my South Croydon reader, the only proof that exists that this column is ever read. The fact that I hadn't replied to a note of his way back about a couple of years ago gave me the idea that he was fed up with this column, anyhow. And now comes this proof of his undying devotion.

THE LETTER OF MR. REEDER

He writes:—

"DEAR 'SCREENCOMBER,' — The new 'Screencomber Service' is surely worthy of development. I therefore offer, as encouragement (I hope), six suggested additions in the manner indicated.

'THE SHINING HOUR.'
Documentary about clock cleaning.

'THE RAGE OF PARIS.'
Melodrama of the French Revolution.

'GOLD IS WHERE YOU FIND IT.'
Gruesome exposé of the artificial teeth racket.

'ROARING TIMBERS.'
Social drama of revolt against cuts.

'THERE GOES MY HEART.'
The wonders of modern surgery.

'THEY GAVE HIM A GUN.'
Saga of a spoiled child. He is accused, in a climax superbly pathetic, of holding up a night club called 'The Cherry Tree.' Confessing everything, he pleads forgiveness, although waiving the claim to the Presidency of the United States. 'George Washington,' says the Sheriff, 'Yeah, but I speak a warning to the entire parenthood of the world: they only gave him an axe.'"

ALICE IN WARDOURLAND

ALICE now found herself in a kinema where she seemed to be settled permanently. After the first feature came another feature, and then another feature, and then another feature, and so on indefinitely. Next came a variety turn and then another variety turn until Alice was overwhelmed.

"Great programme, ain't it?" asked the Mad Renter.

Alice woke up suddenly. "Don't you think it's a little on the long side?" she asked.

"Not a bit," said the Mad Renter. "Finest value for money in the country" he insisted.

"But wouldn't they prefer just the one feature and a few shorts?" asked Alice.

"Don't talk rubbish, child," said the Mad Renter. "We're giving them a thousand pounds' worth of entertainment for six pence."

"But don't you lose money on it?" said Alice.

"Of course we lose money," said the Mad Renter; "but they can't say they don't get value."

SEEING'S BELIEVING

IT is customary whenever there is a Trade function of any importance to leave me out of it. However, last week, whether they liked it or not, I turned up to the television of the fight and saw this latest form of entertainment in what our after-dinner speakers would describe as "its infancy."

At the moment it is a novelty, and just so long as they continue to give us novelty like the fight, the Boat Race, or the Derby, they will be able to attract the crowds.

But then what? They'll need a man like me to think up new ideas and fresh novelties to attract the customers. How, then, about televising the Associate Editor buying a drink—one of the more rare occurrences—or refusing an invitation to a Trade lunch, or saying "No" to "What'll you have?" Even in this very office there are a ton of things that would make unique and unbelievable television attractions.

THE HOT SEAT

"Once in his seat," says a contemporary, describing the television broadcast, "he sensed an electric atmosphere."

AFTER KIPLING

There's a little yellow idol to the North of Katmandu,
At the Haymarket they're showing "Gunga Din,"
And we're hoping on the rounds the business it'll do,
That we won't have room to get the patrons in.

THIS YEAR'S TEN BEST

THE spate of reissues has rather complicated things for the critics who yearly pick the ten best pictures. Here, however, is my choice for 1938:—

(1) The Man They Could Not Hang, (2) Cabiria, (3) The Great Train Robbery, (4) The Jeffreys-Johnson Fight, (5) Birth of a Nation, (6) Exploits of Elaine, (7) Ivanhoe, (8) The Mystery of the Hansom Cab, (9) Male and Female, (10) Queen Victoria's Diamond Jubilee.

West Lancs to Negotiate with N.A.T.K.E.

NO COERCION FOR NON-UNIONISTS

THE question of union recognition was discussed by the West Lancashire Branch of the C.E.A. at Tuesday's meeting, at which it was decided to set up a Negotiating Committee to discuss with the N.A.T.K.E. a Trade agreement for the area. Mr. O'Brien denied that pressure would be applied to non-unionists to join.

The meeting, which took place at Preston, was attended by Thomas O'Brien, general secretary of the N.A.T.K.E., who outlined the preliminaries with the General Council which led up to individual negotiations with branches.

Mr. O'Brien submitted that the choice before them was between democracy in trade and dictatorship—democracy of trade union agreement with its facilities for Conciliation Board and the dictatorship of a Wages Board which the Government would have inevitably have set up. The Trade was already dictated to by renters, local authorities, etc., and further dictation was to be avoided. This, he contended, could be done by adopting N.A.T.K.E.'s own governing principle of mutual agreement upon conditions operating fairly on both sides.

Problems of Negotiation

The speaker invited and dealt with numerous questions, most of which concerned problems of actual negotiation, and were answered as such.

James Atroy (Lancaster) asked if union conditions would tend rather to closing kinemas.

Mr. O'Brien answered that he knew of no instance of such closure.

Mr. Yorke (Preston) said that whilst the branch were ready to accept unionism he thought that Mr. O'Brien should first submit figures of majority membership in the area.

Mr. O'Brien strongly refuted the suggestion. He considered that such figures were nobody's business but the N.A.T.K.E. themselves. If the branch were agreeing in principle to recognition, why was anxiety displayed regarding the number of employees who were likely to benefit?

Teeswood Jones (Fleetwood) asked for an explanation of a letter received from N.A.T.K.E. intimating he might have been responsible for employees not joining the union who have since, in fact, joined.

Mr. O'Brien said that the whole position should not be judged from that and denied personal knowledge of the letter.

No Compulsion

Another member asked whether employees would be compelled to join the union.

Mr. O'Brien replied that so far as he himself was concerned, they could stew in their own juice like the exhibitors outside the C.E.A. No compulsion would be applied. It was advisable that employers should not concern themselves either way, but leave recruiting to the N.A.T.K.E. themselves.

Further questioned, Mr. O'Brien said the N.A.T.K.E. would agree to the principle of summer and winter hours variation provided agreement on conditions was also reached.

Asked what the position would be where half the employees joined and half stayed out, Mr. O'Brien said no steps would be taken in any way prejudicial to the kinema, but it was important to realise, he said, that non-unionists were not necessarily the most loyal employees or vice versa.

In the following discussion it was emphasised that a resolution to negotiate constituted power for the N.A.T.K.E. to recruit members.

One member thought Mr. O'Brien had not presented a good case for agreement.

Mr. Atroy proposed and J. M. Cannon seconded, that the N.A.T.K.E. be invited to negotiate.

The resolution was carried unanimously.

SEAT-PRICE OPPOSITION TO LONDON LICENCE

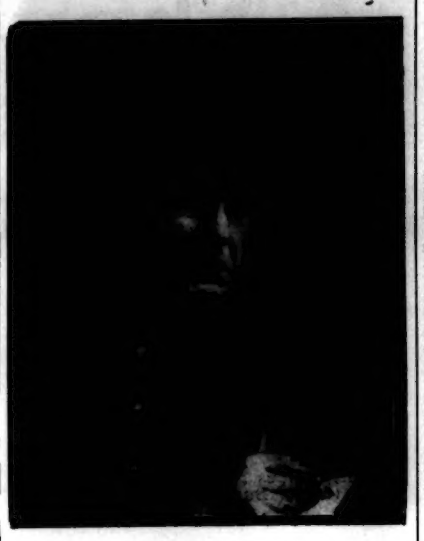
Case Against Lido, Islington

'GENTLEMEN'S AGREEMENT" ON S.O.

The renewal of the licence in respect of the Blue Hall, Islington, by the Entertainments Committee of the London County Council, was opposed on Wednesday.

The complainant alleges that he was induced, on two specific occasions, to pay a higher price for admission to the kinema by being led to believe that the cheaper seats were full, whereas they were not. It is further alleged that the management committed a breach of the rules and regulations of the conditions of the licence, which states "Or be refused admission to the premises for the purpose of occupying such seat." The complainant, in a petition to the Committee, seeks to show that the rule is not specific to persons who desire to enter the kinema without having to wait in a queue, and that he was ordered out of the house after having entered; the management, apparently relying on its interpretation of the regulation which deals with persons in queues.

There was also opposition to an application for a seven-day licence by the Victoria Picture Theatre, Victoria Park. The opponent is a neighbouring place of worship, who state that there was "a gentlemen's agreement," when the kinema was erected in 1912, not to open on Sundays.



Will Hay in WHERE'S THE FIRE? A 20th Century-Fox picture which Marcel Varnel is directing at Islington

WARNERS BUDGET 15 IN ENGLAND

KINE New York Cable from MOTION PICTURE DAILY

WARNERS plan fifteen films in England this year, says Jerome Jackson on arriving in America, as compared with eleven last year. Of the 48 features to be made on the Coast, 36 will be "A" films.

BRITISH ACOUSTICS case ends at Wilmington; Court sets April 7 for argument.

SOL EDWARDS AND MORRIS SAPHIER appointed, named by E. W. Hammon's Grand National sales heads, following resignation of Edward Alperson, general sales manager.

ATLAS CORPORATION investment in RKO increased $700,000 to $3,884,014 since April 30 last, Paramount holdings cut slightly.

UNIVERSAL gross increased over $2,000,000 in fiscal year ended October 29 last. Cheever Cowdin reports stockholders' year gross $20,190,117 year loss reduced to $591,178, compared with net loss previous year of $1,084,998. He also reports Universal agreement with General Film Distributors modified as from January 1 last, to reduce cost to Universal of distributing product in England; agreement extended undisclosed period.

Fox Theatres Chief Here

An interesting visitor due here Wednesday is the person of Charles Skouras, executive of Fox West Coast Theatres, brother of Spiros Skouras, who was here last year.

Charles has been visiting his homeland in Greece and arrives here from Paris. He returns to America in the *Queen Mary* on Saturday.

While he is in London he will be entertained by Francis L. Harley and R. T. Kane, and will, no doubt, be given an opportunity of meeting personalities in the Trade.

"The Return of Mr. Reeder"

Owing to the successful reception of the Grand National production, "The Mind of Mr. Reeder," which starred Will Fyffe, this popular star has been signed in another picture, "The Return of Mr. Reeder," also for Grand National release.

TWO WILTS SCHEMES REJECTED

Revised Plans Required

Alteration of plans to conform with the requirements of the County Architect were insisted on by Wilts County Council when applications came before the General Purposes Committee last week.

A. N. Kendal, of the Hippodrome, Tidworth, applied for licences in respect of kinemas at Bulford and Larkhill, and for permission to open on Sundays.

W. E. Morse, the chairman, said in view of the fact that the plans did not comply with the conditions expected in a building of that character he did not see how the application could be granted that day.

Mr. Walker, County Architect, explained that the plans were for new kinemas to replace existing houses which were only temporary buildings but were quite good.

The chairman said in that case then until the new buildings were erected and complied with the by-laws the proprietor could carry on with the existing buildings.

TWO LANCS OPENINGS SCHEDULED

Abbey, Wavertree, on Saturday

Arrangements have been made for the opening of the Abbey Cinema, Wavertree, facing the Clock Tower, Liverpol, on Saturday, March 4.

The kinema, which has seating capacity of 1,870, has been constructed by the Regal Cinema Co. (Liverpool), Ltd., a local concern of which W. L. Hampson, who launched the Regal and Casino kinemas, is secretary.

W. J. Grace, well known for his long association with the Lyceum, Grassendale, is manager.

The new Ceylon Cinema, Newton Heath, Manchester, which will replace the old theatre of that name, is nearing completion, and is due to open on March 20.

Owned by Wilkinson and Co., Apsley House, Mossley, the New Ceylon will be equipped with Kalee type 12 projectors and Western Electric sound equiment.

Hawking of Plans

Ormskirk Bench Protest

A protest against the hawking of provisional kinema plans was made by C. E. Maples, chairman of the licensing bench of Ormskirk, near Southport, on Monday during the hearing of an application for the provisional approval of plans for a kinema on the Alt Park Estate, Maghull.

Mr. Maples pointed out that they granted a provisional licence in respect of another proposed kinema over a year ago and that they were then assured as to the financial position and the prospect of the erection of that kinema, but the application had been withdrawn, for, he understood, financial reasons.

Arthur Shawcross, K.C., for the promoters of the present project, assured the bench that his clients were in a position to build a kinema and should the bench signify their approval they would begin building as soon as possible.

The application was granted.

ODEON (REVENUE), LTD.

A new Odeon company—Odeon (Revenue), Ltd.—has been formed with a nominal capital of £100 in shares of £1, to carry on the business of banking in all its branches.

Oscar Deutsch, Frederick S. Bates and Wm. G. Elcock, all of whom are directors of Odeon Theatres, Ltd., are on the board of the new company.

The new company has been formed to assist the internal accountancy arrangements of the Odeon group.

Dominions Quota Question in the House

SCOTTISH FILMS AT WORLD'S FAIR

IN the House of Commons on Tuesday, HARRY DAY asked the Secretary for the Dominions whether in view of the fact that an Act had been passed by the Government of New South Wales giving effect to an Exhibitors' quota of British films as defined in Part 3 of the Films Act of 1938 in this country, he would state what were the intentions of other Dominion Governments on this subject.

SIR THOMAS INSKIP answered that the recent New South Wales legislation did not establish an Exhibitors' quota for British films, but only provided that such a quota might be put into force by proclamation. No information was available as to the intentions of Governments in the Dominions elsewhere to introduce new or amended legislation on this subject.

Discussion in the House of Commons on the sums allocated to the Travel and Industrial Association for the British Pavilion at the New York Exhibition gave J. HENDERSON STEWART, member for East Fife, opportunities to criticise the selection of British films for that Fair.

He said he understood that the British Council had had before it six films made in Scotland, but had turned them all down for general circulation in foreign countries, and only accepted two for the New York Fair. On the Committee, he pointed out, there were no representatives of the films of Scotland.

The Rt. Hon. R. S. HUDSON, in his reply, quoted Philip Guedalla, the chairman of the British Council Committee, to the effect that six of the Scottish films had been seen and it was felt that they did not justify a grant from the Council's funds, which would be devoted to pictures suitable for general use in foreign countries for propaganda purposes. More than one of them, however, was of sufficient interest for display to specialised audiences at the New York World's Fair.

As long ago as last October Mr. Grierson, said Mr. Hudson, had been told this, and, in fact, two of the films had been accepted for exhibition in New York.

Three, So Far

A further statement was made on Monday in reply to J. HENDERSON STEWART, to the effect that the Joint Committee on Films had now considered three Scottish films for exhibition at the New York World's Fair. Two had been recommended for general showing and one for showing to special audiences. Other Scottish films had yet to be considered by the Committee.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 2 AND WED., MARCH 8

Lloyd Nolan and Dorothy Lamour in ST. LOUIS BLUES, which Paramount is Trade showing at the Carlton on March 8, at 10.30 a.m.

Thursday

The Three Musketeers (*20th Century-Fox*)

Century Theatre. 11 a.m., 3 p.m. and 6.30 p.m.

Cast: Don Ameche, Ritz Bros., Binnie Barnes, Lionel Atwill, Gloria Stuart, Pauline Moore, Joseph Schildkraut, Lester Matthews, Miles Mander. **Director:** Allan Dwan.

In "The Three Musketeers," which is claimed to be the funniest picture yet made by the Ritz Brothers, these comedy brothers are cooks at an inn who don musketeer uniforms belonging to three men who have fallen into a drunken stupor. They are mistaken by D'Artagnan, played by Don Ameche, for real musketeers and are compelled, much against their wishes, to join in a dangerous expedition to save the good name and honour of the Queen.

Arizona Legion (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: George O'Brien, Laraine Johnson, Chill Wills, Carlyle Moore, Jun., Edward Le Saint, Henry Girding, Tom Chatterton. **Director:** David Howard.

The picture deals with the resourceful efforts of a young Arizonian who places himself at the head of a group of men and with them succeeds in capturing a dangerous band of outlaws. The men secretly ally themselves to the outlaws, and thus learn who are the members of the gang, and finally the identity of the "Chief," a Commissioner held in high regard by the townsfolk.

O'Brien is seen as the young Westerner who has been given his appointment by the Governor of Arizona, and who, through his patriotic efforts, jeopardising his life and honour, captures the leader of the outlaws.

Torchy Blane in Chinatown (*Warner Bros.*)

Phœnix Theatre. 3 p.m.

Cast: Glenda Farrell, Barton MacLane, Tom Kennedy, Patric Knowles, Henry O'Neill, James Stephenson, Janet Shaw, Frank Shannon, Richard Bond. **Director:** William Beaudine.

This latest picture in the popular "Torchy Blane" series brings back Glenda Farrell as the successful feminine sleuth, again in constant but friendly rivalry with Barton MacLane, the slow but sure policeman. This time they are concerned with the exploits of a sinister gang of Orientals who are endeavouring to extort a huge sum of money from a rich youth. Notwithstanding MacLane's efforts to prevent Glenda Farrell from becoming mixed up in the affair, the latter gets on the track of the gang, and by means of a surprising but effective bit of strategy is enabled to hand them over to the official detective.

They Made Me a Criminal (*Warner Bros.*)

Phœnix Theatre. 6.30 p.m.

Cast: John Garfield, Claude Rains, the "Dead End" Kids, Gloria Dixon, May Robson, Ann Sheridan. **Director:** Busby Berkeley.

John Garfield is given his first starring rôle in "They Made Me a Criminal," in which he appears as a young boxing champion, who, falsely accused of murder and unable to prove his innocence, buries himself on a Californian fruit farm, where he falls in love with Gloria Dixon, whose aunt, May Robson, owns the farm, where the "Dead End" Kids have been sent in an attempt at their reformation. In order to aid the two women who have befriended him and are badly in need of money, Garfield determines to risk another appearance in the ring. At the ringside he meets Rains, a detective, and his first impulse is to flee the district, but he is prevailed upon to go through with the fight. He wins, but when Rains learns of the circumstances he permits Garfield to go free.

Fisherman's Wharf (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.

Cast: Bobby Breen, Leo Carrillo, Henry Armetta, Leo Patrick, Rosina Galli, Tommy Bupp, George Humbert, Pua Lani. **Director:** Bernard Vorhaus.

Bobby Breen is cast as a young urchin who, with a song on his lips, goes his way, but who, when necessity calls, can defend himself and his ideals with his fists. The story portrays the great love of Carrillo for young Bobby, his adopted son. Their contented household, where live Henry Armetta, Carrillo's assistant; Rosina Galli, his housekeeper, and Slicker, their pet seal, is disturbed when Lee Patrick, Carrillo's widowed sister-in-law, and Tommy Bupp, her mischievous and bullying son, come to reside there. Bupp's contempt for Bobby, and the turbulent manner of Miss Patrick, force Bobby to seek refuge with Armetta, who has already left the house and married Miss Galli. Armetta, however, persuades the boy to return home, and a fight between Bobby and Bupp is responsible for revealing the latter's mother in her true colours, and Carrillo is reunited with his adopted son and former friends.

Friday

The Roaming Cowboy (*Equity-British*)

Piccadilly Theatre. 11 a.m.

Cast: Fred Scott, Al St. John, Lois January, Forrest Taylor, Roger Williams, Dick Cramer. **Director:** Robert Hill.

The old West of the wide open ranges with its nesters, sheep and cattle feuds lives again in "The Roaming Cowboy," in which Fred Scott, the singing star, introduces a number of famous melodies by Stephen Foster, composer of "Swanee River." There is plenty of action and a tender romance between Lois January, who is kidnapped by a gang of rustlers who have killed her father and falsely accused Fred Scott. There is an hour of most absorbing drama before all the obstacles to a loving finale are finally cleared away. Al St. John contributes to the humour of the picture, which is also characterised by brilliant horsemanship.

Men Without Honour (*Equity-British*)

Piccadilly Theatre. 3 p.m.

Cast: Ian Fleming, W. E. Hodge, Howard Douglas, Charles Paton, Grace Arnold, Alistair Hunter, Edith Clinton, Tony Melrose, Charles Courtley, George Dewhurst, Rex Alderman. **Director:** Widgey R. Newman.

This British picture gives a vigorous and dramatic exposure of the share-pushing racket. It shows how Ian Fleming, a distinguished lawyer, at the end of his tether, accepts a job with W. E. Hodge and Howard Douglas, a pair of so-called "brokers," who eventually turn out to be share-pushers. In desperation, however, Fleming carries on with the job, notwithstanding the fact that the father of his son's fiancee has lost his life-savings in one of the fraudulent companies. Fleming's wife discovers her husband's true occupation and in disgust leaves him, and his son also turns him down. Eventually, however, Scotland Yard who have been on the track of the share-pushers arrest them, and in a strong climax Fleming's real purpose is disclosed.

Monday

The Mysterious Miss X (*British Lion*)

Piccadilly Theatre. 3 p.m.

Cast: Michael Whalen, Mary Hart, Chick Chandler, Mabel Todd. **Director:** Gus Meins.

This murder story is treated by Republic from the comedy angle. While Michael Whalen, an actor, is passing through an American small town a murder is committed in the next room to his in the hotel in which he is staying. On investigation the door is closed behind him and he is locked in with the body. The local police suspect him of the murder, but later going through some of his "props" think that he is a Scotland Yard detective. He decides to bluff it out. Several suspects are questioned, and eventually the search is narrowed down to a few of the dead man's acquaintances and particularly for a girl, wearing a hooded cloak, who is seen leaving the hotel on the night of the crime.

Tuesday

Never Say Die (*Paramount*)

Carlton Theatre. 10.30 a.m.

Cast: Martha Raye, Bob Hope, Andy Devine, Alan Mowbray, Gale Sondergaard, Sig Rumann, Ernest Cossart, Paul Hervey, Frances Arms, Ivan Simpson, Monty Woolley, Foy Van Dolsen, Christian Rub. **Director:** Paul Jones.

In this story Bob Hope is a millionaire hypochondriac who tries to help a lady in distress. His ludicrous adventures among the edelweiss at the alpine spa of Bad Gasswasser are shared by Martha Raye as the lady in the case, Ernest Cossart, Andy Devine, Alan Mowbray and Sig Rumann. The utmost is got out of every extravagant situation in the farcical story. The laughs come thick and fast in such scenes as a comedy marriage supervised by a disgruntled Olympic athlete who is a crack pistol shot; in an unhappy honeymoon with a third person in the party who is the bride's real sweetheart, and the duel scenes in which the protagonists know that one pistol is loaded with blank and cannot remember which.

Prairie Moon (*British Lion*)

British Lion Private Theatre. 11 a.m.

Cast: Gene Autry, Tommy Ryan, Smiley Burnette, Shirley Deane, Walter Tetley, David Gorcey, William Pawley, Warner Richmond. **Director:** Ralph Staub.

The latest Gene Autry musical Western for Republic has many novelties to commend it to others than Western fans. Tommy Ryan, the boy star of "Tenth Avenue Kid," has a leading rôle, that of a tough little East Side New York kid who goes west with his two brothers to the Autry Ranch. The adventures of the three New York boys amongst the cowboys is one of the main pivots of the plot. Other features of the story are Gene Autry's battle with cattle rustlers and his romance with Shirley Deane, the local school teacher, who does much to help bring the tough little New Yorkers to their senses. Several new songs of the West are sung by Gene Autry.

Inspector Hornleigh (*20th Century-Fox*)

Century Theatre. 11 a.m., 3 p.m. and 6.30 p.m.

Cast: Gordon Harker, Alastair Sim, Hugh Williams, Steve Geray, Wally Patch, Miki Hood, Edward Underdown. **Director:** Eugene Forde.

"Inspector Hornleigh" presents Gordon Harker in the name part, known to millions of radio listeners throughout the world. He is called upon to solve a murder which, it transpires, closely involves the Chancellor of the Exchequer, whose budget bag has been stolen while the public is still in ignorance of its secrets.

Investigation leads him to a country inn, where he interviews various people who might have been guilty. There is the dissipated brother of the young proprietoress, who is badly in debt, a mysterious commercial traveller, who seems to have something to conceal, and the manager of the inn, a bitter enemy of the proprietoress's brother.

Hornleigh, aided by Alastair Sim, his Scottish assistant, reconstructs the crime and reaches the correct solution of the murder.

Melvyn Douglas and Virginia Bruce in a scene from Columbia's WHAT A WOMAN, to be Trade shown on Wednesday, March 8, at the Cambridge Theatre, at 8.30 p.m.

NEW PRODUCT ANALYSED

DRAMA

Torchy Blane in Chinatown
They Made Me a Criminal
Men Without Honour
The Mysterious Miss X
Inspector Hornleigh
Flight from Justice
Woman Doctor
Idiot's Delight
St. Louis Blues
Two Minutes

COMEDY DRAMA

What a Woman
Fisherman's Wharf

COMEDY

The Three Musketeers
Never Say Die

WESTERN

The Roaming Cowboy
Prairie Moon
Heroes of the Hills
Arizona Legion

Flight from Justice (*British Lion*)

Phœnix Theatre. 3 p.m.

Cast: John Gallaudet, Robert Livingston, June Travis, Ben Welden, Charles Halton and Gene Morgan. **Director:** Nick Grinde.

This Republic film provides a gripping new treatment of the gangster theme. A girl loves a gangster whom she believes is innocent. When he is sentenced to 20 years' imprisonment she arranges to marry him and wait until he has completed his term. During the ceremony the gangster, however, escapes. From then onwards it is a battle of wits between the gangster and the detectives, one of whom uncovers the former's past and persuades the girl that he is unworthy of her confidence. The last part of the story is told at splendid speed for the action, and the development takes place in a cross-country bus, which the gangsters use to escape.

Two Minutes (*Exclusive*)

G.-B. Theatre, Film House. 3 p.m.

Cast: Walter Hudd, Edna Romney, Patric Curwen. **Director:** Donald Showbridge.

A drama of the Great War and its consequences to two families. James, a young author, joins the Army and goes overseas, while Molly, his wife, becomes a munition worker, and, in an accident, loses a hand. Meanwhile, an Army chaplin sacrifices his life to save a soldier and leaves his daughter Celia orphaned. Years pass and James, who has succeeded too well, meets Celia and is attracted by her youth and vivacity, which he compares with the quietness of his wife Molly. They decide to elope, but it is Armistice Day, and on the way to the station their taxi is halted, and in the two-minute silence James and Celia hear the call of duty and part.

Woman Doctor (*British Lion*)

Phœnix Theatre. 8.30 p.m.

Cast: Frieda Inescort, Henry Wilcoxon, Sybil Jason, Claire Dodd and Cora Witherspoon. **Director:** Sidney Salkow.

This marital drama, sincerely acted and sympathetically handled, should have a wide success with feminine audiences. The story of the husband who neglects the home has often been produced, but the originality of "Woman Doctor" is that the situation is reversed. Frieda Inescort is a woman surgeon upon whom the hospital makes an ever-increasing call until her neglected husband and child find solace in another woman. The husband finally agrees to a divorce and allows her to keep the child, but through no fault of her own the wife neglects the child—and nearly loses them both.

The manner in which wife, husband and child are re-united forms a fine climax to an interesting sociological drama.

Wednesday

St. Louis Blues (*Paramount*)

Carlton Theatre. 10.30 a.m.

Cast: Dorothy Lamour, Lloyd Nolan, Tito Guizar, Jerome Cowan, Jessie Ralph, William Frawley, Mary Parker, Maxine Sullivan, Victor Kilian, Walter Soderling, Virginia Howell. **Director:** Raoul Walsh.

W. C. Handy's immortal ballad, "St. Louis Blues," one of the most popular songs ever written, provided the inspiration for the new romance with music which, although thoroughly modern in every aspect, has been imbued by director Raoul Walsh with all the romantic charm and colour associated with the former showboat days.

Dorothy Lamour is a Broadway star who throws up her career in rebellion against a manager who insists on her always appearing in a sarong for the sake of publicity. She joins a Mississippi showboat troupe, to the manager of which, Lloyd Nolan, she gradually loses her heart. After such mishaps as the beaching of their boat in a flood, warfare with a rival show, and a long struggle to win over audiences, the couple face their biggest crisis in the arrival of the erstwhile manager, armed with his contract and supported by police.

Shorts (*Kinograph*)

Monseigneur News Theatre. 10.45 a.m.

Kinograph Distributors, Ltd., will screen four interesting shorts. They are "Youth," a one-reeler showing the many sporting activities of the younger generation in Sweden. National fitness is in the news to-day and this film contains much on this subject and many sporting events. "Happy Days" is a travelogue dealing with Norway; not the Norway of the fjords and the coastline, but the country districts and the beautiful valley of Lillehammer. There are thrilling journeys by car, and

LONDON TRADE SHOWS are continued on page 14

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period January 25 to February 21. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
JANUARY 26.				
Souvenirs	General F.D.	Greatrix Pearson, Ltd.	1,673	Br./R. 1292
Old Soldiers	„	„	1,890	Br./R. 1293
Mother of Men	„	„	1,985	Br./R. 1294
JANUARY 27.				
When Day is Done	Technique Distributors.	Philip Gee, Ltd.	1,550	Br./R. 1306
My Friend the Dog	Butcher's Film Service.	P. & W. Films	1,632	Br./R. 1307
JANUARY 28.				
Pathe Pictorial (Nos. 144/156) series:				
Pathe Pictorial No. 148	Pathe	Pathe	941	Br./R. 1313
JANUARY 30.				
Paradise Island	First National	InspirationFilms	1,643	Br./R. 1318
Night Journey	Butcher's Film Service.	Butcher's Film Service and British Nat. Films.	6,900	Br./E. 1325
JANUARY 31.				
Sheep Dog	British Screen Service.	Florinda Kingdon-Ward.	1,380	Br./R. 1326
FEBRUARY 2.				
The Ware Case	A.B.F.D.	Associated Star Productions.	6,823	Br./Dr. 1330
FEBRUARY 7.				
All Living Things	Exclusive Films	G.B. Instructional.	1,797	Br./R. 1352
FEBRUARY 9.				
Pathe Pictorial (Nos. 144/156) series:—				
Pathe Pictorial No. 149	Pathe	Pathe	987	Br./R. 1379
FEBRUARY 13.				
Stolen Life	Paramount	Orion Productions.	8,253	Br./TR.1391
FEBRUARY 14.				
End of the Day	General F.D.	G.B. Instructional.	953	Br./R. 1392
FEBRUARY 17.				
The Mandarin Road to China.	International Film Renters.	Niall Rankin	886	Br./R. 1399
Land of Smiles	„	„	1,682	Br./R. 1400
FEBRUARY 18.				
The Mikado	General F.D.	G. and S. Films	8,154	Br./TR.1401
FEBRUARY 21.				
Pathe Pictorial (Nos. 144/156) series:—				
Pathe Pictorial No. 150	Pathe	Pathe	957	Br./R. 1402
Pathe Pictorial No. 151	„	„	923	Br./R. 1403
There's Reason in Rumba.	M-G-M	Highbury Studios	1,743	Br./R. 1404
FOREIGN.				
JANUARY 25.				
Quai Des Brumes	Unity Films	Films Victoria	8,010	F. 1273
Riders of the Black Hills	British Lion	Republic Productions.	5,089	F. 1274
I Stand Accused	„	„	5,871	F. 1275
Down in Arkansaw	„	„	6,067	F. 1276
Storm Over Bengal	„	„	6,028	F. 1277
Man From Music Mountain.	„	„	5,199	F. 1278
Night Hawk	„	„	6,198	F. 1279
Disaster at Sea	„	„	2,693	F. 1280
S O S Coast Guard (serial):—				
Barrage of Death	„	„	1,786	F. 1281
The Gas Chamber	„	„	1,684	F. 1282
The Fatal Shaft	„	„	1,770	F. 1283
The Mystery Ship	„	„	1,666	F. 1284
Deadly Cargo	„	„	1,627	F. 1285
Undersea Terror	„	„	1,419	F. 1286
The Crash	„	„	1,693	F. 1287
Wolves at Bay	„	„	1,558	F. 1288
The Acid Trail	„	„	1,528	F. 1289
The Sea Battle	„	„	1,548	F. 1290
The Deadly Circle	„	„	1,539	F. 1291
JANUARY 26.				
His Exciting Night	General F.D.	Universal Pictures	5,451	F. 1295
The Last Warning	„	„	5,630	F. 1296
Little Tough Guys in Society.	„	„	6,371	F. 1297
Zaza	Paramount	Paramount	7,276	F. 1298
Goonland	„	„	726	F. 1299
Silver Millions	„	„	903	F. 1300
Lawless Valley	RKO-Radio	RKO-Radio	5,312	F. 1301
Russian Dressing	„	„	1,628	F. 1302
The Crooked Way	Pathe	Monogram Pictures	5,567	F. 1303
Duke of West Point	United Artists	Edward Small Productions.	9,819	F. 1304
Wanderers of the Desert	„	The World Window Limited.	897	F. 1305
JANUARY 27.				
The Great Man Votes	RKO-Radio	RKO-Radio	6,391	F. 1308
Ambush	Paramount	Paramount	5,583	F. 1309
Raising Canines	„	„	860	F. 1310
On With the New	„	„	571	F. 1311
The Fifth Round	Pathe	Monogram Pictures	5,426	F. 1312
JANUARY 28.				
Charlie Chan in Honolulu	Twentieth Century-Fox.	Twentieth Century-Fox.	6,072	F. 1314
Pardon Our Nerve	„	„	6,131	F. 1315
Blackwells Island	First National	Warner Bros.	6,354	F. 1316
Mechanix Illustrated, No. 2.	„	Vitaphone	924	F. 1317
JANUARY 30.				
Torchy Gets Her Man	First National	Warner Bros.	6,191	F. 1319
Stage Fright	RKO-Radio	RKO-Radio	1,633	F. 1320
Under a Gypsy Moon	„	Nu-Atlas Productions.	908	F. 1321
Tarnished Angel	„	RKO-Radio	5,289	F. 1322
Beaux and Errors	„	„	1,651	F. 1323
Styles and Smiles	„	Nu-Atlas Productions.	936	F. 1324
JANUARY 31.				
Burn 'Em Up O'Connor	M-G-M	M-G-M	6,303	F. 1327
Le Patriote	European Film Distributors.	Société Des Productions Cinematographiques F.C.I.	8,705	F. 1328
Conflit	„	„	8,562	F. 1329
FEBRUARY 2.				
Education De Prince	United Curzon	Compagnie Industrielle Commerciale Cinematographique.	7,897	F. 1331
Tom Sawyer, Detective	Paramount	Paramount	5,027	F.1332
Super Athletes	„	„	857	F. 1333
Pudgy in Chills and Thrills.	„	„	510	F. 1334
The Sisters	First National	Warner Bros.	8,887	F. 1335
Little Pancho Vanilla	„	Vitaphone	652	F. 1336
I Am a Criminal	Pathe	Monogram Pictures	6,619	F. 1337
FEBRUARY 3.				
Scouts to the Rescue (serial):—				
Scouts to the Rescue—Death Rides the Air.	General F.D.	Universal Pictures	1,873	F. 1338
Scouts to the Rescue—Avalanche of Doom.	„	„	1,908	F. 1339
Scouts to the Rescue—Trapped by Indians.	„	„	1,888	F. 1340
Hollywood Bowl	„	„	606	F. 1341
Music and Models	„	„	1,622	F. 1342
Going Places—No. 56.	„	„	913	F. 1343
FEBRUARY 6.				
Stranger Than Fiction—No. 57.	General F.D.	Universal Pictures	853	F. 1344
Gunga Din	RKO-Radio	RKO-Radio	10,260	F. 1345
Ferdinand the Bull	„	Walt Disney Productions.	718	G. 1346
Wild Bill Hickock Law	Columbia	Columbia	2,515	F. 1347
Bill Hickock's Flaming Arrows.	„	„	1,688	F. 1348
Adventures of Wild Bill Hickock (serial):—				
Episode 1	„	„	1,590	F. 1349
Episode 2	„	„	1,661	F. 1350
Episode 3	„	„	1,912	F. 1351
FEBRUARY 7.				
Held for Murder	International Film Renters.	Guaranteed Pictures Company.	5,116	F. 1353
Kentucky	Twentieth Century-Fox.	Twentieth Century-Fox.	8,634	F. 1354
Wings of the Navy	First National	Warner Bros.	8,043	F. 1355
Merle Kendrick and His Orchestra.	„	Vitaphone	934	F. 1356
FEBRUARY 8.				
Adventures of Wild Bill Hickock (serial):—				
Episode 4	Columbia	Columbia	1,682	F. 1357
Episode 5	„	„	1,596	F. 1358
Episode 6	„	„	1,515	F. 1359
Episode 7	„	„	1,450	F. 1360
Episode 8	„	„	1,751	F. 1361
Episode 9	„	„	1,408	F. 1362
Episode 10	„	„	1,559	F. 1363
Episode 11	„	„	1,495	F. 1364
Episode 12	„	„	1,438	F. 1365
Episode 13	„	„	1,385	F. 1366
FEBRUARY 9.				
Amuse Yourselves	Anglo-American	Educational Film Corporation of America.	1,845	F. 1367
Love and Onions	„	„	1,770	F. 1368
Sing for Sweetie	„	„	1,758	F. 1369
Cactus Caballero	„	„	1,740	F. 1370
Wanna Be a Model	„	„	1,506	F. 1371
Money on Your Life	„	„	1,717	F. 1372
The Miss They Missed	„	„	1,699	F. 1373
Jitterbugs	„	„	1,524	F. 1374
Pardon My Accident	„	„	1,610	F. 1375
Cute Crime	„	„	1,691	F. 1376
Beautiful but Dummies	„	„	1,587	F. 1377
Winner Lose All	„	„	1,763	F. 1378
FEBRUARY 11.				
She Kidnapped a Man	Acet Distributors	Juventus Films	6,950	F. 1380
FEBRUARY 13.				
Scouts to the Rescue (serial):—				
Scouts to the Rescue—River of Doom	General F.D.	Universal Pictures	1,760	F. 1381
Scouts to the Rescue—Descending Doom.	„	„	1,628	F. 1382
Scouts to the Rescue—Ghost Town Menace.	„	„	1,825	F. 1383
Scouts to the Rescue—Destroyed by Dynamite.	„	„	1,702	F. 1384
Scouts to the Rescue—Thundering Hoofs.	„	„	1,561	F. 1385
Scouts to the Rescue—The Fire God Strikes.	„	„	1,699	F. 1386
Scouts to the Rescue—The Battle at Ghost Town.	„	„	1,702	F. 1387
Scouts to the Rescue—Hurtling Through Space.	„	„	1,847	F. 1388
Five of a Kind	Twentieth Century-Fox.	TwentiethCentury-Fox.	7,695	F. 1389
Timber Toppers	„	„	948	F. 1390
FEBRUARY 15.				
Ghost Town Riders	General F.D.	Universal Pictures	4,838	F. 1393
Stranger than Fiction—No. 58.	„	„	854	F. 1394
Going Places—No. 57	„	„	797	F. 1395
Baby Kittens	„	„	691	F. 1396
FEBRUARY 17.				
Four Girls in White	M-G-M	M-G-M	6,614	F. 1397
Inside Story	Twentieth Century-Fox.	Twentieth Century-Fox.	5,454	F. 1398
FEBRUARY 21.				
The Wrong Way Out	M-G-M	M-G-M	1,563	F. 1405
The Honduras Hurricane	„	„	764	F. 1406
Penny's Picnic	„	„	908	F. 1407
How to Watch Football	„	„	834	F. 1408
Once Over Lightly	„	„	1,709	F. 1409
Men of Steel	„	„	1,887	F. 1410
Joueur D'Echecs	Unity Films	Societe Vega Films	7,650	F. 1411
Lincoln in the White House.	Warner Bros.	Warner Bros.	1,886	F. 1412
Isle of Pingo Pongo	„	„	770	F. 1413
Topper Takes a Trip	United Artists	Hal Roach Studios	7,219	F. 1414
Honolulu	M-G-M	M-G-M	7,514	F. 1415

*** The registration of the film entitled "Song of the Forge" (Br. 14671), registered length 7,400 feet, has been altered to "The Village Blacksmith," registered length 5,030 feet.

The registration of the film "Fighting to Live" (F. 10580), has been amended, as follows:—

Long version	4,610 feet.
Short version	1,905 feet.

*** The length of the film, "The Vagabond Violinist" (Br. 16128), has been altered to 7,763 feet.

*** The registration of the film entitled "Romance in Paris" (F. 14667), registered length 8,513 feet, has been altered to "Romance is Sacred," registered length 8,458 feet.

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original length (feet).	Length as altered (feet).
Hell Harbor	F. 3756	8,433	5,008
Adventures of Chico	F. 1081	4,627	4,167
Nartisha of the North	F. 1150	5,300	5,071

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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THE KINEMATOGRAPH W
FILM I
TRADE SHOW OF

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Ambush	Paramount ..	62 min.	A	5,583 ft.	Gladys Swarthout, Lloyd Nolan, Ernest Truex	Very good two-feature programme booking. Safe for juveniles	Feb. 2, 1939	Not Fixed
Blackwell's Island ..	First National	70 min.	A	6,354 ft.	John Garfield, Rosemary Lane, Stanley Fields	Excellent mass and industrial booking. Nothing to harm youngsters	Feb. 2, 1939	Not Fixed
Boy Trouble	Paramount ..	73 min.	U	6,636 ft.	Charlie Ruggles, Mary Boland, Donald O'Connor	Capital light booking for the masses and family ..	Feb. 16, 1939	June 19, 1939
Burn 'em up O'Connor ..	M-G-M.. ..	70 min.	U	6,303 ft.	Dennis O'Keefe, Cecilia Parker, Nat Pendleton	Reliable two-feature programme proposition for the masses and juveniles	Feb. 2, 1939	Not Fixed
Charlie Chan in Honolulu	20th Cent. Fox	67 min.	U	6,072 ft.	Sidney Toler, Phyllis Brooks, Sen Yung	Excellent general booking. Good for youngsters	Feb. 2, 1939	Not Fixed
Exposed	General F.D. (Universal)	63 min.	A	5,692 ft.	Glenda Farrell, Otto Kruger, Herbert Mundin	Sound support for the majority of halls. Safe for youngsters	Feb. 23, 1939	Not Fixed
Five of a Kind	20th Century-Fox	84 min.	U	7,695 ft.	Dionne Quins, Claire Trevor, Cesar Romero	Very good popular booking. Great for the family	Feb. 16, 1939	Not Fixed
Four Girls in White ..	M-G-M.. ..	74 min.	A	6,614 ft.	Florence Rice, Alan Marshal, Una Merkel	Good average popular booking. Nothing to harm the family	Feb. 23, 1939	Not Fixed
Gambling Ship	General F.D. (Universal)	62 min.	A	5,537 ft.	Robert Wilcox, Helen Mack, Ed. Brophy	Good two-feature programme booking. Safe for youngsters	Feb. 23, 1939	Not Fixed
Ghost Town Riders ..	General F.D. (Universal)	54 min.	U	4,838 ft.	Bob Baker, Fay Shannon, George Cleveland	Sound Western support for the majority of halls. Good for youngsters	Feb. 16, 1939	Not Fixed
Great Man Votes, The ..	RKO-Radio ..	70 min.	U	6,390 ft.	John Barrymore, Peter Holden, Virginia Weidler	Attractive general booking. Safe for the family	Feb. 2, 1939	Not Fixed
Gunga Din	RKO-Radio ..	110 min.	U	10,000 ft.	Victor McLaglen, Cary Grant, Douglas Fairbanks, Jun.	Excellent general booking. A box-office certainty for all classes, family included	Feb. 9, 1939	Not Fixed
Held for Murder ..	International ..	58 min.	A	5,200 ft.	Irene Rich, Conway Tearle, Mary Carlisle	Average two-feature programme booking for the not too sophisticated. Hardly suitable for children	Feb. 2, 1939	Not Fixed
Honolulu	M-G-M.. ..	84 min.	U	7,514 ft.	Eleanor Powell, Robert Young, Burns and Allen	Capital light booking for all classes, family included	Feb. 23, 1939	Not Fixed
Honour of the West ..	General F.D. (Universal)	57 min.	U	5,142 ft.	Bob Baker, Marjorie Bell, Carleton Young	Welcome wherever Westerns are liked. First-rate for the youngsters	Feb. 23, 1939	April 10, 1939
I Am a Criminal ..	Pathe	72 min.	U	6,619 ft.	John Carroll, Martin Spellman, Kay Linaker	Very good popular booking. Safe for the family	Feb. 2, 1939	Not Fixed
Inside Story	20th Century-Fox	60 min.	A	5,400 ft.	Michael Whalen, Jean Rogers, Douglas Fowley	Very good two-feature programme booking. Safe for youngsters	Feb. 16, 1939	Not Fixed
Joueur d'Echecs, Le ..	Unity	85 min.	A	7,650 ft.	Conrad Veidt, Francoise Rosay	Fair booking for specialised halls	Feb. 16, 1939	Not Fixed
†Kentucky	20th Century-Fox	95 min.	U	8,634 ft.	Loretta Young, Richard Greene, Walter Brennan	Excellent general booking. Great for the family	Feb. 9, 1939	Not Fixed
*Me and My Pal ..	Pathe	73 min.	U	6,626 ft.	Dave Willis, George Moon, Pat Kirkwood	Good comedy bet for the masses and youngsters	Feb. 2, 1939	Not Fixed
*Murder in Soho	A.B.P.C. ..	70 min.	A	6,346 ft.	Jack La Rue, Bernard Lee, Sandra Storme	Good average mass and industrial booking. Nothing to harm juveniles	Feb. 23, 1939	Not Fixed
*Outsider, The	A.B.P.C. ..	91 min.	A	8,220 ft.	Mary Maguire, George Sanders, Peter Murray Hill	Excellent general booking. Safe for juveniles ..	Feb. 2, 1939	Not Fixed
Pals of the Saddle ..	British Lion (Republic)	56 min.	U	5,027 ft.	John Wayne, Ray Corrigan, Max Terhune	Very good support for the majority of halls. Great for youngsters	Feb. 16, 1939	Not Fixed
Persons in Hiding	Paramount ..	70 min.	A	6,374 ft.	Lynn Overman, Patricia Morison, J. Carrol Naish	Excellent mass booking. Hardly suitable for children	Feb. 23, 1939	Not Fixed

WHAT'S RELEASED

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Mar. 20	*Anything to Declare	Butchers ..	Br. 1189	75	U	6,865	John Loder, Noel Madison, Belle Crystall ..	1/12, 1/6	Nov. 17, 1938
„ 27	Barefoot Boy	Pathe	F. 979	64	U	5,990	Jackie Moran, Marcia Mae Jones, Ralph Morgan	1/12, 1/6 ..	Nov. 17, 1938
„ 13	Broadway Musketeers	First National ..	F. 949	65	A	5,912	Ann Sheridan, Margaret Lindsay, Marie Wilson	1/12, 1/6	Nov. 10, 1938
„ 20	Circus Comes to Town, The ..	Pathe	F. 978	64	U	5,794	Marjorie Main, Ann Nagel, Grant Richards ..	1/12, 1/6	Nov. 17, 1938
„ 6	*Citadel, The	M-G-M	Br./R. 1177	111	A	9,970	Robert Donat, Rosalind Russell, Ralph Richardson	1/48, 1/12, 2/6 ..	Dec. 15, 1938
„ 20	Four Daughters	Warner Bros. ..	F. 891	89	U	8,065	Priscilla Lane, Rosemary Lane, Lola Lane ..	1/48, 1/12, 1/6 ..	Nov. 3, 1938
„ 20	Frozen North	Butchers ..	F. 903	72	U	5,600	Russian cast	1/6	Nov. 3, 1938
„ 13	Fugitives for a Night	RKO-Radio ..	F. 857	64	A	5,702	Frank Albertson, Eleanor Lynn, Adrianne Ames	1/12, 1/6	Oct. 27, 1938
„ 27	Girls on Probation	First National ..	F. 933	68	A	6,162	Jane Bryan, Ronald Reagan	1/12, 1/6	Nov. 3, 1938
„ 6	Held for Ransom	A.B.F.D... ..	F. 723	59	U	5,303	Grant Withers, Blanche McHaffey, Jack Mulhall	1/12 1/6 ..	Sept. 15, 1938
„ 13	*Hold My Hand	A.B.P.C. ..	Br./R. 553	74	U	6,709	Stanley Lupino, Polly Ward, Sally Gray ..	1/48, 1/12, 1/6 ..	July 21, 1938
„ 27	Illegal Traffic	Paramount ..	F. 1062	66	A	5,990	J. Carrol Naish, Mary Carlisle	1/12, 1/6	Nov. 24, 1938
„ 27	*Keep Smiling	20th Century-Fox	Br./DR. 1187	92	U	8,258	Gracie Fields, Roger Livesey, Mary Maguire	1/48 1/12, 1/6 ..	Oct. 13, 1938
„ 13	Ladies in Distress	British Lion (Republic)	F. 769	67	A	6,075	Alison Skipworth, Polly Moran	1/12, 1/6	Oct. 6, 1938
„ 27	Listen Darling	M-G-M	F. 953	75	U	6,727	Freddie Bartholomew, Judy Garland, Walter Pidgeon	1/48, 1/12, 1/6 ..	Nov. 10, 1938
„ 13	†Men With Wings	Paramount ..	F. 986	105	U	9,594	Fred MacMurray, Ray Milland, Louise Campbell	1/48, 1/12, 2/6 ..	Nov. 17, 1938
„ 13	Missing Guest, The	General F.D. (Universal)	F. 972	67	A	6,125	Paul Kelly, Constance Moore	1/12, 1/6	Nov. 10, 1938

• Titles marked with an asterisk denote Briti

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...E.		"Kine." Review.	Release Date.
...) booking. Safe		Feb. 2, 1939	Not Fixed
...ing. Nothing to		Feb. 2, 1939	Not Fixed
...es and family ..		Feb. 16, 1939	June 19, 1939
... proposition for		Feb. 2, 1939	Not Fixed
... for youngsters		Feb. 2, 1939	Not Fixed
... halls. Safe for		Feb. 23, 1939	Not Fixed
...t for the family		Feb. 16, 1939	Not Fixed
...lothing to harm		Feb. 23, 1939	Not Fixed
...king. Safe for		Feb. 23, 1939	Not Fixed
...ajority of halls.		Feb. 16, 1939	Not Fixed
... for the family		Feb. 2, 1939	Not Fixed
...-office certainty		Feb. 9, 1939	Not Fixed
...booking for the ... suitable for		Feb. 2, 1939	Not Fixed
...family included		Feb. 23, 1939	Not Fixed
...ked. First-rate		Feb. 23, 1939	April 10, 1939
... for the family		Feb. 2, 1939	Not Fixed
... booking. Safe		Feb. 16, 1939	Not Fixed
... ..	..	Feb. 16, 1939	Not Fixed
... for the family		Feb. 9, 1939	Not Fixed
... and youngsters		Feb. 2, 1939	Not Fixed
... booking. No-		Feb. 23, 1939	Not Fixed
...t juveniles ..		Feb. 2, 1939	Not Fixed
...of halls. Great		Feb. 16, 1939	Not Fixed
... suitable for		Feb. 23, 1939	Not Fixed

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Rhythm of the Saddle ..	British Lion (Republic)	54 min.	U	4,889 ft.	Gene Autry, Smiley Burnette, Peggy Moran	Capital support for the majority of halls. Great for youngsters	Feb. 23, 1939	Not Fixed
Rough Riding Rhythm ..	Fidelity ..	60 min.	U	5,442 ft.	Kermit Maynard, Beryl Wallace, Olin Francis	Useful Western for small halls. Good for youngsters	Feb. 16, 1939	Not Fixed
Santa Fe Stampede ..	British Lion (Republic)	54 min.	U	4,979 ft.	John Wayne, Ray Corrigan, Max Terhune	Cast-iron support for the masses and juveniles ..	Feb. 23, 1939	Not Fixed
Scouts to the Rescue ..	General F.D. (Universal)	—	U	12 2-reel eps.	Jackie Cooper, Vondell Darr, William Ruhl	Should have the desired effect of bringing the younger generation in again	Feb. 9, 1939	Not Fixed
Secrets of a Nurse ..	General F.D. (Universal)	69 min.	A	6,208 ft.	Edmund Lowe, Helen Mack, Dick Foran	Reliable two-feature proposition for the majority of halls. Hardly suitable for children	Feb. 23, 1939	Not Fixed
Seven Sisters	Ace Distributors	70 min.	A	6,314 ft.	A. Candusio, N. Besozzi, Paula Barbara	Useful light booking. Nothing to harm juveniles	Feb. 23, 1939	Not Fixed
She Kidnapped a Man ..	Ace	70 min.	A	6,316 ft.	Katherine Boratto, Victor de Sica	Capital light entertainment for all classes. Safe for the family	Feb. 9, 1939	Not Fixed
Sisters, The	First National	97 min.	A	8,887 ft.	Bette Davis, Errol Flynn, Donald Crisp	Outstanding box-office attraction. Safe for the family	Feb. 9, 1939	Not Fixed
Son of Frankenstein ..	General F.D. (Universal)	96 min.	H	8,608 ft.	Boris Karloff, Basil Rathbone, Bela Lugosi	Excellent popular booking. Censor cuts out youngsters	Feb. 23, 1939	Not Fixed
Tarnished Angel	RKO-Radio ..	58 min.	A	5,289 ft.	Sally Eilers, Lee Bowman, Jonathan Hale	Good support for the majority of halls. Safe for youngsters	Feb. 2, 1939	Not Fixed
Tom Sawyer, Detective ..	Paramount ..	56 min.	A	5,027 ft.	Billy Cook, Donald O'Connor, Porter Hall	Pleasant two-feature programme proposition, particularly for family audiences	Feb. 2, 1939	June 12, 1939
Topper Takes a Trip ..	United Artists	79 min.	A	7,110 ft.	Constance Bennett, Roland Young, Billie Burke	Excellent general booking. Nothing to harm youngsters	Feb. 16, 1939	Not Fixed
Torchy Gets Her Man ..	First National	68 min.	U	6,191 ft.	Glenda Farrell, Barton MacLane, Tom Kennedy	Sound general second feature. Suitable for juveniles	Feb. 2, 1939	Not Fixed
*Vagabond Violinist, The	RKO-Radio ..	85 min.	U	7,778 ft.	Lloyd Hughes, Diana Du Cane, Alec Kellaway	Possible supporting feature for popular halls. Safe for youngsters	Feb. 2, 1939	Not Fixed
Whirlwind Horseman ..	A.B.F.D. ..	56 min.	U	5,203 ft.	Ken Maynard, Joan Barclay	Fair Western for juveniles and the masses ..	Feb. 23, 1939	Not Fixed
Wild Bill Hickock.. ..	Columbia ..	—	U	10 eps.	Gordon Elliot, Monte Blue, Carole Wayne	Very good serial booking for popular halls. Excellent for juveniles	Feb. 9, 1939	Not Fixed
Wings of the Navy ..	First National	89 min.	U	8,043 ft.	George Brent, Olivia de Havilland, John Payne	Excellent general booking. Great for youngsters	Feb. 9, 1939	Not Fixed

OLD FAVOURITES REISSUED

						Reviewed in "Kine."	
*Bedroom Diplomat, The	Liberty Film ..	50 min.	A	4,539 ft.	Tamari Desni, Harold French, Morton Selten	Originally reviewed under title, "How's Chances?" June 7, 1934 and Feb. 23, 1939	Not Fixed
*Country Fair	Liberty Films..	45 min.	U	4,021 ft.	Stewart Rome, Rosalind Fuller, Allan Jeayes	Originally reviewed under title, "Song of the Plough," Dec. 7, 1933 and Feb. 23, 1939	Not Fixed
Crusader, The	International Film Renters	65 min.	A	5,931 ft.	H. B. Warner, Evelyn Brent, Ned Sparks	Jan. 12, 1933 and Feb. 16, 1939	Not Fixed
Healer, The	Pathe	72 min.	U	6,500 ft.	Ralph Bellamy, Mickey Rooney, Karen Morley	July 4, 1935 and Feb. 2, 1939..	Not Fixed
Phantom Express, The ..	International Film Renters	65 min.	A	5,907 ft.	J. Farrell MacDonald, Sally Blane, Hobart Bosworth	Jan. 12, 1933 and Feb. 16, 1939	Not Fixed
Yesterday's Hero.. ..	Pathe	62 min.	U	5,633 ft.	Mickey Rooney, Ann Nagel, Frank Shields	Sept. 9, 1937 and Feb. 9, 1939	Not Fixed

RELEASED IN MARCH, 1939

	Poster.	"Kine." Review Date.
...rstall ..	1/12, 1/6	Nov. 17, 1938
Ralph	1/12, 1/6 ..	Nov. 17, 1938
...e Wilson	1/12, 1/6	Nov. 10, 1938
...hards ..	1/12, 1/6	Nov. 17, 1938
Ralph	1/48, 1/12, 2/6 ..	Dec. 15, 1938
Lane ..	1/48, 1/12, 1/6 ..	Nov. 3, 1938
.. ..	1/6	Nov. 3, 1938
...drianne	1/12, 1/6	Oct. 27, 1938
.. ..	1/12, 1/6	Nov. 3, 1938
..., Jack	1/12 1/6 ..	Sept. 15, 1938
...ay ..	1/48, 1/12, 1/6 ..	July 21, 1938
.. ..	1/12, 1/6	Nov. 24, 1938
Maguire	1/48 1/12, 1/6 ..	Oct. 13, 1938
.. ..	1/12, 1/6	Oct. 6, 1938
Walter	1/48, 1/12, 1/6 ..	Nov. 10, 1938
Louise	1/48, 1/12, 2/6 ..	Nov. 17, 1938
.. ..	1/12, 1/6	Nov. 10, 1938

Date.	Title.	Renter.	Reg. No.	Running Time.	Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Mar. 20	Mother Carey's Chickens ..	RKO-Radio ..	F. 860		80	U	7,364	Anne Shirley, Ruby Keeler, James Ellison ..	1/48, 1/12, 1/6 ..	Oct. 27, 1938
„ 6	Mr. Wong, Detective	Pathe	F. 1041		68	A	6,153	Boris Karloff, Grant Withers, Maxine Jennings	1/12, 1/6	Nov. 10, 1938
„ 20	*Old Bones of the River ..	General F.D. ..	Br./DR. 1205	90		U	8,110	Will Hay, Graham Moffat, Moore Marriott ..	1/48, 1/12, 1/6 ..	Dec. 22, 1938
„ 6	*Old Iron	British Lion ..	Br./DR. 1204	81		U	7,262	Tom Walls	1/48, 1/12, 1/6 ..	Oct. 6, 1938
„ 6	Racket Busters	Warner Bros. ..	F. 886	70		A	6,398	George Brent, Humphrey Bogart, Gloria Dickson	1/48, 1/12, 1/6 ..	Oct. 27, 1938
„ 27	Renegade Rangers, The	RKO-Radio ..	F. 1032	59		U	5,326	George O'Brien, Rita Hayworth, Ray Whitley	1/6	Nov. 24, 1938
„ 27	*Return of Carol Deane	Warner Bros. ..	Br. 588	77		A	6,845	Bebe Daniels, Arthur Margetson	1/12, 1/6	Aug. 18, 1938
„ 20	*Return of the Frog, The ..	British Lion ..	Br./R. 1130	75		A	6,808	Gordon Harker	1/48, 1/12, 1/6 ..	Dec. 1, 1938
„ 6	Road Demon	20th Century-Fox	F. 927	69		U	6,305	Henry Arthur, Joan Valerie, Henry Armetta	1/12, 1/6	Nov. 3, 1938
„ 27	Road to Reno, The	General F.D. (Universal)	F. 912	70		A	6,215	Randolph Scott, Hope Hampton	1/48, 1/12, 1/6 ..	Nov. 5, 1938
„ 6	Room Service	RKO-Radio ..	F. 863	76		U	7,040	Marx Bros., Lucille Ball, Ann Miller.. ..	1/48, 1/12, 1/6 ..	Oct. 27, 1938
„ 6	*Royal Divorce, A	Paramount ..	Br./DR. 1116	85		A	7,263	Ruth Chatterton, Pierre Blanchard ..	1/12, 1/6	Sept. 29, 1938
„ 13	Spring Madness	M-G-M	F. 1082	67		U	6,052	Maureen O'Sullivan, Lew Ayres, Ruth Hussey	1/48, 1/12, 1/6 ..	Dec. 1, 1938
„ 13	Submarine Patrol	20th Century-Fox	F. 1006	94		U	8,537	Richard Greene, Nancy Kelly, Preston Foster	1/48, 1/12, 1/6 ..	Nov. 17, 1938
„ 6	Suez	20th Century-Fox	F. 914	101		U	9,390	Tyrone Power, Loretta Young, Annabella ..	1/48, 1/12, 1/6 ..	Nov. 3, 1938
„ 20	Tenth Avenue Kid	British Lion (Republic)	F. 788	67		A	5,927	Tommy Ryan	1/12, 1/6	Oct. 6, 1938
„ 20	Thanks for the Memory	Paramount ..	F. 1072	78		A	7,028	Bob Hope, Shirley Ross	1/48, 1/12, 1/6 ..	Dec. 1, 1938
„ 27	Time Out for Murder	20th Century-Fox	F. 726	60		A	5,368	Gloria Stuart, Michael Whalen, Chick Chandler	1/12, 1/6	Sept. 15, 1938
„ 6	Two Gun Law	Columbia ..	F. 16077	55		U	4,964	Charles Starrett, Peggy Stratford	1/12, 1/6	Mar. 31, 1938
„ 20	Vacation from Love	M-G-M	F. 895	61		A	5,924	Dennis O'Keefe, Florence Rice, Reginald Owen	1/48, 1/12, 1/6 ..	Nov. 3, 1938
„ 13	Wanted by the Police	Pathe	F. 977	60		A	5,500	Frankie Darro, Evalyn Knapp, Robert Kent	1/12, 1/6	Nov. 17, 1938
„ 20	While New York Sleeps	20th Century-Fox	F. 928	61		A	5,536	Michael Whalen, Jean Rogers, Chick Chandler	1/12, 1/6	Nov. 10, 1938
„ 13	You Can't Take it with You ..	Columbia ..	F. 896	126		U	11,366	Jean Arthur, Lionel Barrymore, Edward Arnold	1/48, 1/12, 1/6 ..	Oct. 27, 1938
„ 27	Young in Heart, The	United Artists ..	F. 1119	91		U	8,243	Janet Gaynor, Douglas Fairbanks, Jun., Paulette Goddard	1/48, 1/12, 1/6 ..	Dec. 8, 1938

• Titles marked with an asterisk denote British Pictures. † In colour.

"FAST AND LOOSE"

FAST AND LOOSE, a bright, sparkling comedy, with Robert Montgomery, Rosalind Russell, Reginald Owen, Anthony Allan, is to be Trade shown by Metro-Goldwyn-Mayer in the immediate future

THE PRESS SING ITS PRAISES
AROUSING PUBLIC ENTHUSIASM.

WORD OF MOUTH ADVERTISING
SPREADING LIKE WILDFIRE AND
ECHOING THROUGHOUT THE
COUNTRY.

THE GREAT HEART DRAMA OF
TO-DAY, FULL OF THE MAGIC
OF SHOWMANSHIP IS NOW
AVAILABLE.

LONDON RELEASE

North of the Thames - **AUGUST 28th**
South of the Thames - **SEPTEMBER 4th**

ASSOCIATED BRITISH PICTURE CORP. LTD.
FILM HOUSE WARDOUR STREET

SEE OVERLEAF

JAMES AGATE SAYS:

"I HAVE PLEASURE IN CERTIFYING
FILM WHICH ALL READERS OF 'THE TA

WELL DESERVED PRAISE

Seton Margrave, "DAILY MAIL"

"WILL BE AN EMPHATIC POPULAR SUCCESS . . . A REALLY GOOD COMBINE TO MAKE COMPELLING EMOTIONAL DRAMA."

Richard Haestier, "STAR"

"A GOOD PICTURE, WELL-STAGED, FEELING . . . IT IS A FINE JOB

Moore Raymond, "SUNDAY DISPATCH"

"EXCELLENT DRAMA . . . A VERY WELL PHOTOGRAPHED."

John Ramage, "REYNOLDS"

"IT IS WELL PLAYED, WITH THE.

Reg Mortimer, "EMPIRE NEWS"

"WILL HAVE WOMEN WITH SYM THE EDGE OF THEIR SEATS . . ."

"NEWS OF THE WORLD"

"A WELL-MADE BRITISH FILM WIT THAT'S GOOD AND DIFFERENT."

Rossiter Shepherd "THE PEOPLE"

"STRONG DRAMA, POLISHED AC DIRECTION MAKE THIS AN OU PICTURE."

Jasper Long, "SUNDAY PICTORIAL"

"EXCELLENT . . . MARY MAGUIR GRAND IN THE VERY DIFFICULT R THE CRIPPLE."

Campbell Dixon, "DAILY TELEGRAPH AND MORNING P

"GOOD STRONG POPULAR ENTE MENT . . THE PRODUCTION IS ADM

"THE TIMES"

"RAGATZY IS DYNAMIC AND THE AU IS MADE TO SHARE SOMETHING OWN PATIENTS' FAITH IN HIM."

Jack Davies, "DAILY SKETCH"

"WELL MADE, WELL ACTED AND A INTERESTING."

CERTIFYING THAT 'THE OUTSIDER' IS A CAPITAL
RS OF 'THE TATLER' SHOULD VISIT"

PRAISE FROM THE PRESS

. . A REALLY GOOD SCENARIO, ABLE DIRECTION, AND SPLENDID ACTING
L DRAMA."

RE, WELL-STAGED, WELL-ACTED AND DIRECTED WITH SYMPATHY AND
' IS A FINE JOB

DAY DISPATCH"

RAMA . . . A VERY GOOD PICTURE WELL DIRECTED, WELL ACTED,
GRAPHED."

OLDS"

PLAYED, WITH THE SUSPENSE SUSTAINED TO THE LAST MINUTE."

PIRE NEWS"

WOMEN WITH SYMPATHETIC MINDS ON
F THEIR SEATS . . ."

RLD"

E BRITISH FILM WITH AN IDEA BEHIND IT
AND DIFFERENT."

HE PEOPLE"

AMA, POLISHED ACTING AND SMOOTH
MAKE THIS AN OUTSTANDING BRITISH

PICTORIAL"

. . MARY MAGUIRE WAS
E VERY DIFFICULT ROLE OF
"

Y TELEGRAPH AND MORNING POST"

NG POPULAR ENTERTAIN-
RODUCTION IS ADMIRABLE."

YNAMIC AND THE AUDIENCE
SHARE SOMETHING OF HIS
TS' FAITH IN HIM."

KETCH"

WELL ACTED AND ALWAYS
"

KINEMATOGRAPH WEEKLY
March 2, 1939

YORKSHIRE EVENING POST says

"SURE TO BE COMPARED WITH 'THE CITADEL' AND IT WILL STAND THE COMPARISON WELL"

THE YORKSHIRE EVENING POST,

A Fine Cast

THIS week one of their finest films, "The Outsider," is showing at the Regal. Dorothy Brandon's story of a quack doctor has been brought to the screen with such power that it is sure to be compared with "The Citadel," and it will stand this comparison well.

Paul Stein has directed the film brilliantly, keeping things moving, and holding the interest throughout. He has, however, undoubtedly been helped by the fine cast. Too often British producers are apt to concentrate on the stars and forget the supporting players, but it is not so in this case. With the exception of one role, which is so small that it hardly matters, every part is expertly played.

George Sanders has never been seen to better advantage than he is as the unqualified bone manipulator who works miracles and is despised by doctors. No less successful is Mary Maguire as the crippled daughter of a famous surgeon. The scene in which she walks for the first time is one of the most dramatic that I have seen on the screen for some time.

Of course, you may remember the early "talkie" of the same name, in which Harold Huth, now the casting director at Metro-Goldwyn-Mayer's British studios, and Joan Barry played the leads. The film has been somewhat modernised, and includes several references to the present world situation. The audience certainly liked the "crack" when Sanders turned on the radio and, as dance music could be heard, said "Berlin," and the girl asked "Do Nazis have time for dancing?"

"VARIETY" (U.S.A.)

"IF ASSOCIATED BRITISH FIGURED ON CASHING IN ON THE GENERAL RESEMBLANCE OF THE TALE TO 'THE CITADEL' IT WAS A WISE THOUGHT, ESPECIALLY AS IT IS AN UP-TO-DATE PICTURE AND SHOULD APPEAL TO POPULAR PRICED AUDIENCES HERE, AND POSSIBLY IN AMERICA . . . PICTURES 90 MINUTES DID NOT SEEM TOO LONG FOR THOSE AT TRADE SHOW."

"FILM WEEKLY"

"GOOD ACTING AND STORY-TELLING THAT GETS THE UTMOST SUSPENSE FROM A STRONG SITUATION, MAKE THIS SOUND ENTERTAINMENT."

"GLASGOW TIMES"

"LET ME ADD THIS FOR STILL-DOUBTERS. THIS IS A BRITISH FILM AND AS GOOD AS, EVEN BETTER THAN, SOME OF THE AMERICANS REVIEWED HERE TO-DAY."

EXTRACTS FROM TRADE PRESS REVIEWS

IMPARTIAL

"GEORGE SANDERS GIVES A FLAWLESS PERFORMANCE . . . HE HANDLES MOMENTS OF DRAMA, COMEDY, AND ROMANCE WITH EQUAL SKILL, AND GIVES A MOST IMPRESSIVE SHOW.

MARY MAGUIRE IS A GOOD SELECTION FOR LALAGE, AND PLAYS WITH CHARM AND UNDERSTANDING AS THE CRIPPLED GIRL WITH A PASSIONATE LONGING TO LIVE A FULL LIFE.

A SOUND BRITISH PICTURE OF GOOD APPEAL."

DAILY FILM RENTER

"AN ARRESTING STORY . . . THE PRODUCTION ABOUNDS IN HOLDING SITUATIONS THAT WORK UP TO A TREMENDOUS CLIMAX.

THIS IS HIGHLY EFFECTIVE 'THEATRE' AND STRIKING ENTERTAINMENT FOR ALL TYPES OF PATRON.

GEORGE SANDERS GIVES A STRIKING PORTRAYAL AS THE BOMBASTIC BUT ENTIRELY CAPABLE RAGATZY, HIS WORK HAVING A HIGHLY POLISHED FINESSE. MARY MAGUIRE MAKES THE CRIPPLED LALAGE A TREMENDOUSLY APPEALING FIGURE."

CINEMA

"PROVIDES A WEALTH OF COMPELLING ROMANTIC AND EMOTIONAL DETAIL WHICH KEEPS THE ONLOOKER ENGROSSED THROUGHOUT . . . SHOWMEN DECIDING TO HANDLE THIS ONE WILL SURELY HAVE NO REGRETS.

EXCELLENT GENERAL ENTERTAINMENT, WITH CONSIDERABLE TITLE PULL."

KINE WEEKLY

"EXCELLENT GENERAL BOOKING . . . THE PICTURE COMES TO THE SCREEN WITH A MESSAGE, AND WHAT IS MORE IT DELIVERS IT IN TERMS OF ENGROSSING BOX-OFFICE ENTERTAINMENT. IT IS A PREDESTINED WINNER.

HOLDING, THOUGHT-PROVOKING AND ENTERTAINING STORY, FIRST-CLASS PERFORMANCES BY PRINCIPAL PLAYERS, FINE CLIMAX, HUMAN AND FEMININE ANGLES AND POWERFUL STAR AND TITLE VALUES."

THE ERA

"THE BEWITCHING BEAUTY AND TALENT OF MARY MAGUIRE IS A GREAT ASSET TO BRITISH FILMS.

IT IS A DIGNIFIED FILM, SUBTLE, AND AT TIMES VERY WITTY.

AN OUTSTANDING PERFORMANCE FROM GEORGE SANDERS."

ASSOCIATED BRITISH

TELEVISION FOR MORE LONDON G.-B. KINEMAS

I. OSTRER

Isidore Ostrer Forecasts Speedy Development

AMAZING SUCCESS OF FIRST PUBLIC SHOWS

THE first public kinema diffusion of a television programme proved an unquestioned success, both technically and as an entertainment.

Scenes outside the Marble Arch Pavilion and the Tatler, where the Baird process was being installed, and at the Oxford St. Monseigneur, where at the last moment Jack Davis had installed Scophony, left little doubt of the public interest in the experiment.

Isidore Ostrer, who is associated with both Gaumont-British and Baird, sees so much promise in the future of television that he announced that G.-B. kinemas in London would be immediately equipped with large-screen television, upon which it is hoped that such natural sporting events as the Boat Race and the Derby will be shown.

The Baird equipment provided a picture 15 ft. by 12 ft., while that at the Scophony show measured only 8 ft. by 6 ft.

It was explained that the Scophony presentation had to be given on a junior theatre projector model for, owing to the short notice, it was found impossible to conform to the structural and technical regulations which the employment of the large screen would have necessitated. S. Sagall, managing director of Scophony, stated that the full-size kinema screen would be ready in a few weeks.

Members of the Government Television Advisory Committee attended the performance at the Marble Arch Pavilion, with the exception of Lord Cadman, who is away on holiday. Others present were F. W. Ogilvie, director-general of the B.B.C., and representatives of the G.P.O.

A technical comparison of the performances is given by R. Cricks, F.R.P.S., the KINE. expert, on page 41.

Isidore Ostrer's Confidence

Speaking on Thursday of last week at the Marble Arch Pavilion, following the reception of the Boon-Danahar fight televised from the Harringay arena, Isidore Ostrer stated that Gaumont-British kinemas in London would be immediately equipped with large-screen television.

"Months ago, where there seemed little likelihood that permission for such programmes would be granted, we made our arrangements and prepared equipment and had special lenses made. Actually we have only had formal permission for seven days.

"Some weeks ago Capt. West and I met the Television Advisory Committee. While I cannot disclose the terms of our conversation we were very courteously received, and the results were most satisfactory.

"Naturally, I cannot say what will be the next event to be reproduced in our theatres, but we propose proceeding immediately with the equipping of G.-B. halls. By the time our hundred London halls are equipped we anticipate that it will be possible to consider provincial installations.

"Apart from sporting events you could, given suitable technical facilities, put on a play in a West End theatre and televise it to every theatre in England. I visualise every first-night being televised.

"Up to now nobody has been able to pay Joe Louis to fight here—we have made it possible for him to come here, because we could pay his fee—not to-day, but later."

West End Triumphs

At the Pavilion, Marble Arch, nearly 2,000 people saw Baird's 15-ft. by 12-ft. picture. At the newly opened Monseigneur next door Scophony showed an 8 ft. by 6 ft. picture, and at the Tatler, Charing Cross Road, Baird again showed a 12 ft. 6 in. picture. All were besieged by eager crowds, and at the Monseigneur, for which Jack Davis had only that same day completed arrangements for the reception, and at which booking arrangements had not had time to operate, police had to be called to quell the rougher element of the crowds, who were forcing their way in; even the Scophony technicians had difficulty in making their way into the theatre.

A NEWSREEL CHIEF GIVES HIS VERDICT

W. J. Gell on Advantage of the Edited Film

W. J. GELL, who was present at the Marble Arch Pavilion rediffusion, gave his impressions of the screening to a KINE. representative.

"In the first place," he said, "the audience was not a typical kinema audience. I arrived later than the bulk of the audience and I should say that the majority was not attracted by the entertainment appeal or by the novelty of seeing a large-screen television picture.

"They were big-fight enthusiasts with a large representation of the East End, who followed each blow with the keenness and knowledge of real fight fans.

"Secondly, it was a very good fight from the point of view of these people in that it lasted nearly the full number of rounds allotted and was fighting practically all the time, and whereas in a newsreel event the result is known beforehand, here it was in the balance, which created a good suspense value.

"Then it was admirably compered. Anyone in the audience without specialised boxing knowledge would have been lost in trying to identify the boxers, whose features could not be distinguished, had it not been for the manner in which Commander Woodruffe repeatedly identified one or the other.

"Viewing the fight, with the newsreel at the back of my mind, I felt that there are comparatively few events during the year which will attract crowds of sports fans—a big fight, the Derby, the Boat Race, etc. For most of the events, the newsreels, which can delete the less interesting matter and bring out the highlights, as the newspaperman edits his copy, will prove to be the fare which will attract the popular kinema patron.

"Big screen television is a remarkable achievement and shows a big advance in technique; no one who saw last Thursday's rediffusion can think otherwise."

HANTS C.C. WANTS GOOD FRIDAY TAX

Reduction to 5 per cent. Rejected

The application made by the Hampshire branch of the C.E.A. for the reduction of the charitable contribution imposed on kinemas opening on Good Friday has been refused by the Hampshire County Council.

The C.E.A. urged that the present contribution of 7½ per cent. of the gross takings, less entertainment tax, should be reduced to 5 per cent.

In recommending that the application be rejected the General Purposes Committee recalled that when the application to open on Good Friday was first made it was stressed on behalf of the applicants that the application was being made in the interests of the public and was not primarily made with the object of gain.

The proprietors and the committee agree that it would not be practicable to make a contribution based on the profits in view of the detailed accounts which this would involve and the present application is for the reduction of the contribution from 7½ per cent. to 5 per cent. of the gross takings, after allowing for entertainment tax.

The amount involved in this alteration would be small, the committee contended, and it did not appear to the committee from the information which it obtained from the deputation that the proprietors are involved in any loss and it does not recommend that this condition should be waived.

Contributions to charity from the Sunday opening of kinemas in the Hampshire C.C. area amounted to £1,447 during 1938.

Devizes Refuses Good Friday Shows

The General Purposes Committee of the Wilts County Council refused an application by A. A. Pilkington, of the Palace, Devizes, for permission to open on Good Friday to show films from 5.30 to 10.30 p.m.

Viscount Weymouth stated that they gave permission for kinemas to open on Sundays.

It was pointed out that in those cases the performances were for charity and the films had been approved. In the present application it was not a charity performance and they did not know what sort of programme was being shown.

LIVERPOOL TOASTS GRAND NATIONAL

Some of the Merseyside exhibitors who visited the offices of Grand National, Liverpool, following the Trade show of THE MIND OF MR. REEDER on Friday. Picture shows group toasting David Freedman (seen on the right), the local branch manager

C.E.A. CIRCULAR ON "SMALL MAN'S" TERMS

Individual Approach to Renters Advised

RECOMMENDATIONS by the C.E.A. to small exhibitors to make a determined effort individually to secure small exhibitors' terms are made in a circular letter issued from Broadmead House last week.

Small exhibitors' terms, obtainable from some renters, are set out in the circular as follows:—

For a programme of 10,000 ft. of film, 25 per cent. rental up to a break figure based upon an average of previous 26 weeks' takings, and 50 per cent. rental above the break figure.

On May 31, 1938, the circular proceeds, the K.R.S. informed the C.E.A.:—

"On the subject of renters being recommended to make available all films in their outputs for supplying to a certain class of exhibitors, the Council, being mindful of your Association's oft-repeated desire that each individual renter should deal with his films as he liked, has decided that the question of film rentals cannot now be the subject of corporate discussion or recommendation. Nevertheless, the members individually will continue to deal sympathetically with any exhibitor who may find his trading conditions somewhat difficult."

The C.E.A. thereupon submitted cases of undeniable hardship to the renters individually.

With the exception of the Associated British Picture Corporation, which adheres to the Small Exhibitors' Terms, the other renters indicate that they are not prepared to deal with the C.E.A. on behalf of its members but that they are prepared to listen sympathetically to their customers.

If therefore, says the C.E.A., you find your "trading conditions somewhat difficult" you are recommended to see these renters and ask them to implement the assurances which they give in their letters enclosed. The General Council has taken this matter as far as it can at the moment and now urges you to press and follow it up. You are also recommended to discuss it locally in conjunction with other exhibitors who are similarly affected and also within your branch. If you find that the assurances of

Continued in column 4

A scene from THE RUDD FAMILY GOES TO TOWN (A.B.F.D.), featuring Bert Bailey and Shirley Ann Richards, reviewed in this issue

Union to Boycott Cardiff Circuit

RESULT OF DISPUTE WITH N.A.T.K.E.

Owners Unperturbed

ALTHOUGH a boycott of eight Cardiff kinemas, belonging to the Splott (Cardiff), Kinema Co., Ltd., has been planned by the whole of the Labour and Trade Union Movement in the city, as a protest against the alleged refusal of the company to enter into an agreement with the N.A.T.K.E., the proprietors of the circuit declare themselves unperturbed.

The company's action is described in a statement circulated by Cardiff Trades Council and Labour Party as a challenge to trade unionism, and arrangements have been made to distribute leaflets outside the following kinemas concerned: Gaiety, Splott, Regent, Plaza, Ninian, Canton, Monico, and the Tivoli.

Patrons Not Worrying

A. B. Watts, a director of the Splott Kinema Co., and delegate-member of the South Wales and Mon. branch of the C.E.A., told the KINE., in an interview: "We are not at all perturbed about the proposed boycott, and our patrons are not taking any notice of it. The 124 members of our staff concerned have had the position placed before them and permission has been given for them to join the union, if they wish. We have never attempted to stand in their light. Actually only five have joined. If our staff does not wish to join the N.A.T.K.E., we cannot make them."

Asked if the action of his company had been condemned by the South Wales and Mon. branch of the C.E.A., he said: "No. The branch, rather, has endorsed it."

The statement issued by the Trades Council alleges that last year the N.A.T.K.E. entered into negotiations with the C.E.A. in Cardiff, but when these were reaching their final stage the Splott Co. withdrew and made an agreement with eight of its employees, ignoring the lower-paid workers. These eight were the chief projectionists at the kinemas concerned.

With the exception of the Splott Co., the Cardiff members of the C.E.A. have put the C.E.A.-N.A.T.K.E. agreement negotiated with the union into operation. The Cardiff Trades Council and Labour Party calls upon the whole of the Trade Union and Labour membership of the city to co-operate with them in the fight on behalf of the kinema workers. In loyalty to our principles, the statement adds, we must patronise only such kinemas and places of amusement as do not flout trade unionism and which recognise trade unions and trade union agreement.

A. B. WATTS

Approached by Staff

R. S. James, another Splott director, said that an agreement was arrived at between the company and the unions subject to ratification on both sides, but at the next meeting between the company and the union, the Cardiff secretary of the N.A.T.K.E. stated that his members would not ratify the agreement and sought variation in many particulars. "On the Monday prior to the next meeting we were informed that a deputation of our staff wished to meet us. They told us that they wanted substantially the agreement which the union had not ratified, and that agreement with minor modifications, which we discussed and agreed to with the deputation, was thereupon adopted, agreed for a period of two years, and made operative from the preceding Saturday."

The company states that conditions are not less favourable at its kinemas than elsewhere, and that it has no objection to trade unions or the principle of collective bargaining, or to any of its staff joining the N.A.T.K.E. or to negotiating with this union if its staff desires to do so.

BRISTOL C.E.A. MEETING

To Consider N.A.T.K.E. Request

The attention of country members of the Bristol C.E.A. is drawn to a special meeting which will be held on Tuesday next, March 7, at the Chamber of Commerce, Bristol, to consider a request from the N.A.T.K.E. for an agreement to cover the whole of the branch area, with the exception of Bristol, which has already got an agreement with the Union.

"Small Man's" Terms

sympathetic treatment proffered by the renters in the accompanying correspondence are not forthcoming will you please let me know, with details, so that any cases may be reconsidered by the General Council.

The General Council feels that if exhibitors will individually make a determined effort to secure Small Exhibitors' Terms that success will attend their efforts.

Renters, with the exception of A.B.P.C., decline to deal collectively in the matter, although ready to consider individual cases.

C

EDINBURGH DECIDES "NO SECOND RUN"

Committee Appointed to Meet Renters

PAYMENT ASKED FOR SHOWING NATIONAL SERVICE SLIDES

EDINBURGH Section had a long discussion at their meeting last week on pre-release problems, and decided unanimously in favour of "No second-run in Edinburgh." A committee is to meet the renters. It was unanimously decided, too, to recommend managers to show National Defence propaganda slides on their screens. Opposition took the form of a demand for payment. A. S. Albin presided.

The SECRETARY reported that in company with the chairman, R. M'Laughlin, and W. M'Guire, Sen., he had met the Chief Constable that morning regarding the "black-out" on Monday, March 27, and had put forward certain difficulties.

The chief difficulty was that the black-out had been fixed for a week-day night, and that the hour—10 o'clock—would interfere with their programmes. They were informed that the "black-out" was under the auspices of the Home Office, that a greater area than Edinburgh was affected, and that therefore neither the day nor the hour would be changed. It was made clear for the first time, to them at any rate, that this was not a rehearsal of A.R.P., but a rehearsal of normal evening conditions during war-time.

R. M'LAUGHLIN added that it had been brought out for the first time that while there would be a "black-out" all transport would be running as usual with subdued lighting, and that the aeroplanes overhead would be there not as potential bombers but as observers.

The authorities hoped that the public would come out in numbers to give a fair test; in other words, they wanted them to go as usual to kinemas and theatres, and then find their way home in the subdued lighting, to give a more or less realistic impression of what travelling and transport would be like in war-time.

Accidents to Patrons

As to the kinemas, they had been asked to cut off all outside lighting, and interior lighting, where visible from the street, would be on the basis of blue lighting.

Mr. Salmon, secretary, was going to write the Town Clerk to obtain pardon in advance for any technical breach of their licences through their exits not being sufficiently lit, but no one could give them pardon in advance for any accident that might occur to a patron through insufficient lighting of the exits. They must take their own precautions for that.

National Service Slides

A discussion followed on whether the kinemas should show slides on their screens in support of the National Service campaign.

J. A. BUNCLE, Dunfermline, vice-chairman of the Scottish branch, said as these people paid for advertisements in the Press they should do the same when they came to the kinemas.

J. K. STAFFORD POOLE thought it did not follow because the papers were paid that the kinemas should be. They should pull in this national effort 100 per cent. of their weight. People were already saying the National Service campaign was a failure. This was one of the points where this country went wrong. If it were in another country Hitler would just say to the C.E.A.: "You have got to show these slides, and that's that."

Mr. M'LAUGHLIN said he would like to correct Mr. Poole in one particular. He did not think there was a C.E.A. in Berlin. If they put on these slides they should be paid for it as other people were.

LOUIS DICKSON said the kinemas were not like the newspapers' advertising agents. They owed a public duty to the country to help in any way this campaign—A.R.P. or any other national service.

Mr. DUNBAR pointed out that A.R.P. advertisements were not benefitting any individual. They were helping to make this country stronger so as to stand up to the Dictators.

Eventually it was agreed to make the recommendation unanimous.

Christmas Eve Messages

The SECRETARY, in reference to the Christmas Eve talks by ministers in kinemas, said the Glasgow branch was discussing the subject when he arrived, and an amendment was carried against allowing permission for such talks. He read some letters from managers of Edinburgh houses which has had the talks, and on the matter being reopened it was agreed to leave it to individual managers.

Mr. Salmon added that he had written to ten managers, and of five who had replied to his request for impressions of the talks, all spoke of a favourable reception and no adverse criticism.

The CHAIRMAN said the Rev. Mr. Ross had suggested to him giving such messages from kinemas at Easter, but he definitely advised him against trying it except at Christmas, and he took his advice.

Booking Difficulties

The section had a long discussion on the question of pre-releases, the subject being raised by LOUIS DICKSON. Edinburgh, he said, had seven first-run halls, the same as Glasgow, which had a much greater population. The result was that a much bigger proportion of the population in Edinburgh saw films first-run. He thought exhibitors if they banded together could bring pressure to bear on the renters to find some solution.

The first-run halls were not entirely to blame. If the second-run houses would ensure earlier dates, subsequent-run houses would get in earlier also. Second-run should follow immediately on first-run.

MAJOR WALKER (Broxburn) blamed the renters for shelving product after pre-release run.

Mr. DICKSON said if second-run houses did not book a film for a date within a month of first-run it should be available to later houses.

Mr. M'LAUGHLIN said the real trouble in Edinburgh was that there were fewer regular second-run houses than first-run—seven first-run houses taking 10 to 14 films a week, and only four regular second-run houses, with a number of others occasionally in that category. Sometimes he had to wait four months for a booking in a subsequent-run house when he could have given a run within 14 days, because a second-run house could not offer an earlier date.

Mr. DICKSON, asking for a solution, said: "Bind together and refuse to book from those who encourage this position."

ALEXANDER BLACK said he had a booking for July, and that morning he had been informed that because a circuit second-run house could not come in he must transfer to September.

Barring Clauses

T. A. K. LUNN suggested that coupled with this problem was the whole matter of barring. There should be no need for second-run bars in a city so widespread as Edinburgh.

Mr. M'LAUGHLIN agreed and added that as a result of a central area second-run house barring one of his suburban houses the Musselburgh kinemas, just over the border, could come in before his suburban house.

Mr. DICKSON said this matter had been thrashed out before, and the K.R.S. had reported that it was a matter for the exhibitors. While the position would be eased if they could get the second-runs nearer the first they were getting further apart, through first runs in Edinburgh becoming ever earlier.

Mr. M'LAUGHLIN thought shortage of product would close up dates.

Mr. DICKSON disagreed. He thought the solution was more second-run halls.

Eventually it was unanimously agreed, on the motion of Mr. M'LAUGHLIN, seconded by Mr. DICKSON, that the Section was of opinion that there should be no "second run in Edinburgh." A committee was appointed to take up the matter with the renters, consisting of Messrs. Dickson, M'Laughlin, Stafford Poole, Black, M'Guire, Lunn and the chairman. Mr. DUNBAR declined appointment as this was in his view a matter primarily for the independents.

Operators' Classes

The Secretary (GRAHAM SALMON) intimated a letter from Mr. Mackintosh, of Edinburgh Education Offices, in connection with operators' classes, stating that he had had a letter from the secretary of the E.T.U. suggesting the formation of a sectional committee and urging that the presence of trade union representatives on it was always an incentive to young operators.

The CHAIRMAN said he and Mr. Salmon had seen Mr. Macintosh that morning and had pointed out to him that in view of the advice from the General Council not to recognise the E.T.U. they could not agree to co-opt the E.T.U. representatives.

A letter from the E.T.U. inviting the Section to send two representatives to a meeting at which Col. Hope, commanding officer of the local anti-aircraft unit, was to appeal for recruitment among projectionists, was held to raise the same difficulty about recognition.

Mr. POOLE thought their attitude might give a wrong impression to Col. Hope. They should make it clear to him that they were interested in his efforts. It was only the question of the trade union principle.

It was agreed to take no action and to write to Col. Hope explaining their position.

(Continued in next column)

A. S. ALBIN

A. S. MOSS

London Sets Up Committee For Independents

RESOLUTION ON SERVICE CHARGES

LONDON branch's first Executive Committee meeting held on Wednesday of last week welcomed four new members and set up its new Independents' Committee. Arthur Moss was in the chair, but A. Friedman was absent through bereavement.

The suggestion made at the annual meeting of the London branch C.E.A. that a special committee of independents should be set up within the branch framework to deal with the problems of the independent occupied a considerable time in discussion at the branch meeting on Wednesday.

Eventually the committee was formed of six independent members: Jack Alexander, L. Pierpoint, J. H. W. Davies, Ben Jay, Morris M. Levy, and C. A. Mathes, with *ex officio* officers. It will appoint its own chairman.

The branch had already sought the advice of its solicitor (Norman Hart) in the matter, and he had advised that there was no reason why the committee should not be set up, provided terms of reference were agreed, and that the committee were appointed from the Executive Committee to whom it should report.

Midnight Matinee

Arising out of the abortive Film Fair suggestion, which the branch was unable to support for certain reasons, the Executive Committee explored the means which might be adopted to implement the promise of a special effort by the branch, so that the Benevolent Fund, which would have received a portion of Film Fair profits, should not suffer loss.

It has been decided to postpone the effort until later in the year and then to work for strong support of a midnight matinée to be held at the State, Kilburn.

The Hyams Brothers and Major Gale will run the effort with a strong variety programme. It has been suggested that the effort should be an annual one.

Resistance to W.E.

The situation with regard to Western Electric service charges was discussed and eventually a resolution was passed:—

That this branch deplores the excessive service charges of the Western Electric Co. and urges its members not to renew their contracts until a satisfactory reduction has been made, and have been so advised by the Association.

A suggestion received from the Association of Cine-Technicians suggesting free passes for unemployed members in order that they might keep in touch with production advance was felt to be outside the scope of the Association; a counter-suggestion that the attention of the K.R.S. be invited to provide Trade show tickets for such technicians was put forward.

It was recommended that wherever charity contributions was made a condition of permission to open on Good Friday such permission should be declined.

Among domestic business it was reported that the Sunday opening and Technical Committees were disbanded and the only committee outside Standing Committees which remains is the Joint Conciliation Board Committee. This consists of four members: Messrs. Alexander, Gale, Mathes and Moss.

Arthur Moss was nominated to the General Purposes Committee of the General Council.

It was reported that a meeting had been arranged with the L.C.C. architect and other officials on the requirement that new screens erected after July 1 next should be incombustible. The high cost of new screens and other points are likely to be raised.

Exhibitors Concern on Television

GENERAL COUNCIL URGED TO ACT

GREAT concern was expressed at the London branch Executive Committee meeting that the position regarding television and its possible developments should be closely watched. It was recalled that two years ago the branch sent up a resolution to the General Council on the matter, in which it was suggested that a special committee be set up which should include someone with special knowledge of television.

Delegates from the branch will again press this matter at the next Council meeting, in view of the recent big screen development. They will urge that such a committee should report frequently on the progress made.

Unfair Municipal Competition

It was pointed out by members that there had recently been apparent breaches of their advertising agreement.

The CHAIRMAN said it would be deplorable if they were to have another advertising war. It would mean anything from £15 to £20 a week for most of them.

One of the recent breaches was explained as being due to an error, and it was agreed to write to one of the circuits reminding them of the terms of their agreement.

A letter from RITSON BENNELL (G.-B. manager in Scotland) raised the question of unfair competition with regular places of entertainment. Mr. Bennell pointed out that by special concession admission tickets were being issued for entertainments at the Adam Smith Hall, Kirkcaldy, which belongs to the Corporation.

Mr. DUNBAR said the halls were let for variety entertainment and the concession indicated was two admissions for one.

It was agreed to write to the Town Clerk of Kirkcaldy asking that a clause be inserted in future lets to prevent this unfair competition.

Mr. DICKSON reminded members that the recommendation of the Scottish branch was not to return the Western Electric agreements on service charges until they got a definite instruction from the General Council.

Work Starts on Danilo, Leamington

Application for a licence for the new Danilo, Leamington, has been approved by the licensing authorities, and work is to proceed immediately with arrangements for building.

Capacity will be nearly 1,800, and the scheme will include a car-park for 600 cars and an arcade of shops.

SWANSEA ADOPTS L.C.C. SEAT RULE

Sequel to Complaints

Following complaints on seat prices, Swansea Watch Committee have followed the L.C.C. and adopted additional rules for kinema licences.

These stipulate that the licensee shall, for at least half an hour before opening the kinema, and during the whole time of the performance, exhibit at each entrance a plan showing the seating accommodation, together with a notice showing the prices charged for the various seats for every period of the day—"the price so shown shall not be raised that day."

"While any seat is unoccupied and available for the public any person desiring to occupy such seat shall not, without reasonable cause, be kept waiting longer than necessary, or be refused admission to the premises for the purpose of occupying the seat. . . .

"Notices shall be exhibited in the kinema clearly showing to the public the position of the seats."

Joseph Friedman with Alec Henshaw and his father, Clyde Pangbourne, American test pilot and Dr. Simmonds, M.O. for Eastleigh at Columbia's Trade show of Q PLANES

"MATERNITY" FOR MANCHESTER

Manchester Watch Committee has approved "Maternity" for showing in the city, but only to adult audiences, from which all children under 16 are excluded.

Alice Faye and Constance Bennett in TAIL SPIN which 20th-Fox Trade showed on Wednesday

France Proposes State Control of Receipts

COMMITTEE TO SUPERVISE KINEMA BUILDING

REPRESENTATIVES of the different branches of the French Industry—technical, production, distribution and exhibition—held a special meeting last week to decide the next step now that the Government had settled the Paris tax trouble.

It will be recalled that the Government agreed to reduce the State taxes by 25 per cent. provided that the exhibitors increase admission prices in compensation by 20 per cent.

The Industry has decided that this increase will be effective from March 1 and will affect only seats under 20 francs.

A Control System

The Government has also asked that a control of the kinemas' receipts will be established and that in the future the building and opening of new theatres will be decided by a special permanent committee.

The "Committee of Co-ordination," grouping the representatives of the four branches of the Industry, will have the following limited programme:—

(1) To present to the Government the plans of raising of admission prices, control of receipts and limitation of new theatres.

(2) To ask the Government for a reduction of 50 per cent. on the pauper taxes.

Up to the end of 1938 Paris exhibitors were only paying a State tax (from 2.20 per cent. up to 21.60 on the net receipts, according to the monthly stages) and a pauper tax (8.75 per cent. on the net receipts).

Since March 1, the Paris exhibitors will have to pay a State tax rising from 2.20 to 17 per cent. and a municipal tax equal to half the State tax—rising from 1.10 to 8.50 per cent. The pauper tax is staying unchanged. In effect, the increase is about 7 per cent.

PUBLICITY ON THE SCREEN

G.-B. Companies' Latest Successes

A demonstration of various types of publicity, propaganda and documentary films was held at the G.-B. Theatre last week by the three Gaumont-British companies—G.-B. Instructional, Ltd., G.-B. Screen Services, Ltd., and G.-B. Equipments, Ltd., under the collective title of G.-B. Publicity Services. In each of the five publicity shorts presented, entertainment was the principal ingredient with the pill of propaganda unobtrusively buried.

The complete programme included "Lancashire Lads," advertising a brand of soap, which has all the qualities of an interesting documentary; "Non-Stop Utility," Austin's latest film, well presented and well conceived; "Young Things," an attractive nature study, sponsored by Ovaltine, whose picture of modern farming, "Just a Farm," was also shown; and "The Man with a Jaundiced Eye," a comedy in colour exploiting Bile Beans.

To prove that the quality of their publicity films was not far removed from their excellent documentaries, G.-B. Publicity Services presented the G.-B.I. production, "Voice of Vintage," which is being released by G.F.D.

SPELLMAN TEAMED WITH COOPER

5-Year Contract With Monogram

Martin Spellman, the juvenile player, who made such a tremendous impression for his magnificent performance in "I Am a Criminal," has been teamed with Jackie Cooper to star in the next Monogram-Cooper special, "Streets of New York," the first of a number of subjects to be made by Spellman, who has been signed on a five-year contract.

William Nigh is to direct "Streets of New York," for which other players already assigned are Dick Purcell, Marjorie Reynolds, Robert Emmett. O. Connor, George Irving, and George Cleveland.

CHELMSFORD COUNCIL REJECTS S.O.

DEMAND FOR POLL LIKELY

ALTHOUGH Chelmsford Town Council decided at their meeting on February 24 by the narrow majority of 16 against 11 to refuse the application from the local kinema proprietors for Sunday opening on the ground that "there is no public demand for it," arrangements are being made demanding that the people shall have a right to vote on the matter, as provided by the Sunday Entertainments Act, 1932.

The usual arguments were advanced against Sunday kinemas—such as Sunday labour and interfering with Sunday observance—but an unexpected advocate on the side of the kinema proprietors was Coun. E. Farrington, a magistrate, and a well-known local Nonconformist, who said: "A lot of cant is being talked about the Christian Sabbath. Church people like their churches warmed on Sundays, and workmen have to go down the stokeholes on Sundays looking after the fires for the convenience of those in church. Let's be consistent. If you are against Sunday labour in kinemas you must stop all other forms of Sunday work. You should not even use the telephone on Sundays. Let the people decide."

It is understood that as the result of the Council's vote a petition is being prepared for signature demanding a poll, all the five local kinemas working in common in the matter.

OLDHAM CHARITY SHOW IN ORDER

Another Application Probable

When application was made to the Oldham Watch Committee for permission for a charity show in the Palladium on Sunday evening, March 19, the Chief Constable pointed out that only two Sundays were allowed each year. In view of that, he had approached the Mayor to see if he had any idea of a kinema show in aid of charity. As a result there might be at least one other application for a show at another kinema on the same evening in aid of the Mayor's Distress Fund.

The committee granted the application.

Burnley Concert Refused

Burnley Bench refused an application for permission to open the Odeon Theatre for a concert on Sunday, March 12.

P. Artingstall, the manager of the kinema, said the management proposed to organise a concert by Billy Cotton and his band, and from the proceeds a grant of £10 would be made, to be divided between the Girls' Home, the N.S.P.C.C., and the R.S.P.C.A.

Supt. Murgatroyd said the police had no objection, provided the magistrates were satisfied with regard to the allowances to charity and with the kind of music to be played at the concert.

The Chairman: The decision of the Bench is that we cannot sanction the application.

Margaret Lindsay, who appears in Columbia's WHAT A WOMAN, to be Trade shown at the Phoenix Theatre on March 8 at 8.30

KING'S, ROCHDALE, REOPENED

Addition to Brennan Circuit

The King's Cinema, Rochdale, which has been closed for some time and recently purchased by James Brennan, of Barrow-in-Furness, was reopened on Monday. The old dilapidated building has been replaced by a modern structure seating 750, with several of the latest improvements.

The exterior has now an imposing frontage in brick and stone.

Western Electric sound system is employed.

The resident manager is W. N. Smithies, formerly of the Odeon Theatre at Bury and at Radcliffe.

Chippenham Progress

Good progress is being made with the construction of the Astoria, the new house at Chippenham, but the company will not be able to adhere to their original intention of opening the house at Easter.

"STAGE COACH"

A scene from John Ford's new epic STAGE COACH, a forthcoming United Artists picture

DROP IN MIDLAND C.T.B.F. INCOME

Annual Meeting on March 10

OFFICERS of the Birmingham and Midlands Cinematograph Trade Benevolent Fund remind all interested that the annual meeting will be held at the Birmingham Chamber of Commerce on Friday, March 10, at 3 p.m.

The fund is still in a sound financial condition, but the balance sheet will show that the total income for the year ended December 31 last was £1,286, against £1,594 the previous year. This is due to a falling off in the yield from the collecting boxes at the kinemas and also collections at trade shows. During the year the committee made grants and loans totalling £531, compared with £600 the previous year, and the excess of income over expenditure amounted to £656, against £794 for 1937. During the year a further sum of £763 was invested, bringing the investments up to £8,119. Since the accounts were closed a further £500 has been invested, which brings the total up to £8,619.

CAR PARK OBJECTIONS AT TIMPERLEY

Ministry Holds Inquiry

An appeal by Buxton High Peak Entertainments, Ltd., against the refusal of Altrincham Borough Council to give consent under the Town Planning Act for the erection of a kinema and car park in Timperley resulted in a Ministry of Health inquiry being held at Altrincham last week.

Mr. Fenton Atkinson, representing 32 objectors, said the opposition was primarily to the car park, which it was felt would be "quite intolerable."

The result of the inquiry will be announced in due course.

CIRCUIT MANAGER IN CRASH

S. K. Lewis' Narrow Escape

Sydney K. Lewis, general manager of the Deeming circuit of kinemas was involved in an accident at the Charnwood Cross Road, Shepshed, near Loughborough, on Friday, when his car collided with a motor cyclist, who lies in a critical condition in the Loughborough Hospital.

Mr. Lewis, who was badly shaken, escaped with minor bruises and had to crawl out of his car through the sunshine roof in a field where it was deposited on its side after the collision. The motor cyclist received severe head and chest injuries and a lacerated leg.

Film Employees And Workmen's Compensation

COMMISSION DISCUSSES THEIR POSITION

THE particular position of certain groups of film workers under the Workmen's Compensation Acts was discussed at the opening sitting of the Royal Commission on Workmen's Compensation, held under the presidency of Sir Hector Hetherington, at the Ministry of Labour, on Friday.

The Home Office had submitted a lengthy memorandum on the present position in relation to workmen's compensation, and Mr. Buckland, who appeared on its behalf, was subjected to a long examination.

Mr. Hackford raised the question of the fine distinction between "contract for service" and "contract of service," and said the person coming under the former definition did not, of course, receive compensation under the definition of "workmen."

Mr. Buckland stated that the position of certain film workers had been raised in that connection, and, in his view, the kinemas came under the scheme much more than they might think.

J. L. Smyth (secretary, Social Insurance Department of the Trade Union Congress) asked if there had not been some agitation on the part of the film artists in that matter.

"Crowd" Actors

Mr. Buckland replied that there had been raised the question of the position of the "crowds" in the films, who were sort of "semi-professional." He understood that it was largely a question of dignity in this case, and that film artists did not like to think of themselves as "workmen" under the Act, but liked to be called professionals.

Mr. Smyth: One of their grievances is that they are out in one way or another. If they are paid at the rate of more than £350 a year they are out.

Mr. Buckland: I do not think any question is being raised that the people who are working in the kinema and the theatre in the ordinary way are under the Act. The film case was raised because there was a case in the Court of Appeal, which felt itself unable to disagree with the finding of the County Court, who had held that the particular person in question was not a workman employed for service.

Mr. Smyth: The "crowd" get paid at the rate of one guinea per day. They might not get many days work a year, but inasmuch as they are paid at the rate of £350 a year, they are out of it. Similarly, in the case of a claim for damages, the claim was generally lost on the ground of "common employment."

The Commission was adjourned until March 10.

Columbia to Trade Show New Melvyn Douglas Comedy

"WHAT A WOMAN" TO BE PRECEDED BY UNIQUE SHORT

Preceding the screening of "What a Woman," co-starring Melvyn Douglas and Virginia Bruce, which will be presented to the Trade on Wednesday, March 8, at 8.30 p.m., at the Phœnix Theatre, will be shown what is claimed by Joseph Friedman as a unique short featurette, one of the best to come from Hollywood. He is particularly anxious that exhibitors will not miss "King Vulture," as the short is titled.

In gripping fashion "King Vulture" describes the hazardous attempts of two intrepid explorers in search of the rare eggs of a man-fighting vulture. Lowered by his companion on a rope over five thousand feet of emptiness, one of the scientists is attacked by the bird, and in this precarious position the man wages a sensationally thrilling hand-to-claw battle in mid-air. Allied to the excitement of the exploits is first-class photography of the scenery surrounding the high Sierras. The subject is declared to be of absorbing interest.

"What a Woman" is a comedy-mystery drama, and casts Douglas as a wife-harassed detective, with Virginia Bruce as the wife, involving him in a series of humorous complications through her activities as an unofficial private detective trying to unravel the same crime.

Melvyn Douglas is called in to solve the mystery of constant diamond thefts from the expensive Nacelle jewellery establishment. His principal suspect is Crenshaw, a clerk who has been living beyond his means, but who, to appear innocent, retains Virginia Bruce to act on his behalf.

From this point the plot becomes hilarious, as Douglas tries to pin the crimes on to his wife's client. She, undaunted, determines to solve the mystery in her own fashion, but succeeds in getting both herself and her husband into a series of involved circumstances. The story, filled with non-stop fun, is also high with suspense, as the climax and denouement are inter-blended with a grand mixture of comedy and drama.

Contract for Joan Blondell

Joan Blondell, one of the screen's greatest comediennes, has signed a contract with the company for two pictures a year, for a period of five years.

Her first assignment will be "Good Girls Go to Paris," in which she will co-star with Melvyn Douglas.

Alexander Hall will direct.

G.E.C. OFFICIAL'S DEATH

The death took place on Tuesday, February 21, of William Edward Maddams, manager of the Government and Railways Department of the General Electric Co., Ltd., which company he joined in 1899.

He was 55 years of age, and is survived by his wife and one son.

MORE FINANCE FOR BAIRD TELEVISION

Sequel to Big Screen Success

WORKS EXTENSION PLANNED

By Our City Editor

THE success of the television of the Boon-Danahar fight will help the Baird Television to put forward its proposals for raising new capital. It will be recalled that the annual meeting was adjourned last December, as the chairman hoped to place before shareholders at an early date, proposals for future financing.

A year earlier the chairman had hoped to be able to refinance the company, but public interest in television had not developed sufficiently. But following an increased interest in television at the Radiolympia Exhibition, the chairman thought that the time was almost ripe for the development on a commercial scale of television as an adjunct to sound transmission.

Then came the European crisis. But the fight television has once again aroused so much interest that the board would be unwise to delay using this opportunity.

The Gaumont-British group, no doubt, would be glad to see a return of some of the money they have lent to the Baird company.

Isidore Ostrer confirmed on Monday that a further 17,000 sq. ft. of floor space is to be added to the Baird factory at Sydenham. Screens to be manufactured will be 15 ft. by 12 ft., and, it was stated, will be installed first in 350 Gaumont-British houses.

Mr. Ostrer has also announced that he proposes to arrange in the immediate future for top-line artistes and sporting personalities to visit this country and to appear in television programmes.

Odeon-G.-B. Merger Still in the Air

The affairs of the G.-B. group itself are also still in the melting pot. First one party connected with the recent Odeon negotiations for control, and then another, seem to be issuing either denials or confirmations that the deal is going through.

Isidor Ostrer still asserts that the basic principle for the offer from Gaumont-British has been agreed, although apparently a definite offer has not yet been received.

Negotiating on the other side of the Atlantic are Philip Hill, of Philip Hill and Partners, and Mr. Schenck, of Twentieth Century-Fox. Apparently Mr. Hill has not yet got very far with Mr. Schenck, who does not wish to dispose of his holding in the Metropolis and Bradford Trust, which is the key to the transfer of Gaumont control.

PROFITS DOWN BY HALF

Variety Theatres Cons., Ltd., Report

Variety Theatres Consolidated, Ltd., which owns Regent and the Chelsea, South London and Walthamstow Theatres, and also owns the entire share capital of the Metropolitan Theatre of Varieties, and controls Empress Theatre of Varieties, Ltd., and United Varieties Syndicate, Ltd., announces a net profit of £7,369 compared with £15,832.

A dividend of 2½ per cent. on account of arrears of preference dividend is announced, whilst £3,000 is added to general reserve, which leaves a credit balance of £11,831 to be carried forward compared with £11,515.

The recession in general trade throughout 1938, the disturbing effect of international affairs, as well as additional competition in several areas have in combination adversely affected the company's business.

It has not been possible to reduce expenditure to meet the falling off in receipts—wages were, in fact, higher—and entertainments tax paid in respect of the theatres operated by the company has amounted to within £1,000 of the very substantial sum contributed in the preceding year.

Apology

I desire to state that at no time have I had any intention of casting any aspersions upon the business or services of the Celluloid Despatch Services Ltd., of 84, Wardour Street, W.1, or the quality of the work executed at the Celluloid Theatre which I know to be excellent in every way, and if any words I have used are capable of any other construction I apologise for them and sincerely regret their use.

DATED this 22nd day of February, 1939.

E. L. NORMAN,
Norman's Film Library,
86, Wardour Street,
W.1.

Clark Gable and Norma Shearer in IDIOT'S DELIGHT, which M-G-M will Trade show next Wednesday evening at the Cambridge Theatre

IN THE COURTS

DAMAGE CLAIM FOR SLANDER

E. L. Norman to Pay £100 to Celluloid Services

A claim for damages for alleged slander was brought before Mr. Justice Humphreys and a special jury in the King's Bench Division on February 22 by the Celluloid Despatch Services, Ltd., of Wardour-street, against Emile Louis Norman, of Norman's Film Library, Wardour Street.

Plaintiffs complained that on January 4, 1938, Mr. Norman spoke to Daniel William Fish and said: "The 'Celluloid' will ruin your films. Their production is bad; their 'gate' is dirty and they will most certainly scratch and damage the show prints and lavender prints. I strongly advise you to use the studio of Films Laboratories, Ltd."

Plaintiffs contended that the words inferred they were not carrying on their business in a satisfactory manner and that they were incompetent.

The defence of Mr. Norman was a denial that he spoke or published the words to Mr. Fish.

Edwin John Fancey, a member of the plaintiff company, said he was informed by Mr. Fish as to what had been said about plaintiff's business by defendant.

Evidence was also given by Mr. Fish.

Mr. Norman, however, went into the witness box and denied he ever used the words complained of.

Subsequently, it was announced that a settlement had been reached. Defendant had agreed to publish an apology in three Trade papers and pay £100 to the plaintiffs and the costs of the action.

His lordship agreed to the terms of settlement.

ARTISTE WINS APPEAL

Action Against London Film to be Reheard

The Court of Appeal (Master of the Rolls and Lords Justices MacKinnon and Goddard), on February 24, ordered a new trial of the action by Miss Sheila Naismith, of Muswell Hill, against London Film Productions, Ltd., for damages for personal injuries.

In July last year her claim was heard by the Lord Chief Justice and a special jury, who decided in favour of the company. While engaged as a crowd extra in the making of "The Shape of Things to Come" at Denham her clothing, which was described as "scrim," caught fire and she was severely burned.

She alleged that the film company were negligent in supplying a material for her dress that was highly inflammable, in not prohibiting smoking on the set—the scene was being filmed in a grass field on a very hot day in the summer—and in not having fire-fighting appliances available.

The film company denied negligence and alleged contributory negligence by Miss Naismith. With regard to the trial the company contended that there was no misdirection of the jury by the judge on material issues and that everything was put before them to enable them to arrive at a proper decision.

The Master of the Rolls, after hearing legal argument, said the verdict could not stand. There had been misdirection as well as non-direction by the Lord Chief Justice who, he said, had told the jury that Miss Naismith's position in relation to the film company was that of invitee. That, said the Master of the Rolls, was not true; the position was that of employer and employed.

Lords Justices MacKinnon and Goddard agreed. The appeal was allowed with costs and a new trial ordered, as stated.

YORKSHIRE FILMS, LTD.

John and Stanley Tidswell have assumed the operation of Yorkshire Films, Ltd., of Wellington Street, Leeds, which brings two sons of the well-known exhibitor, Jack Tidswell, into the renting side. Jack, of course, bought out Yorkshire Films to put his boys in this position, and some interesting announcements as to future activities are promised.

Both John and Stanley have had a grounding on the exhibiting side, while the former has been associated with Winads for some time.

SHARE MARKET

Baird and Scophony Big Jump

WITH television on kinema screens so much in the public eye during the past week, the main attention in the kinema share market has been directed towards television companies and also to companies with television interests.

Baird deferred ordinary rose from 1s. 1½d. to 1s. 7½d., while the preferred were up from 9½d. to 1s. 1d. Scophony 5s. ordinary jumped from 2s. 9d. to 4s. 4½d. Gaumont, which put Baird on the screen, rose from 3s. 3d. to 3s. 4½d. for the 10s. ordinary, and from 1s. 3d. to 1s. 5½d. for the "A" ordinary.

In other directions there was not a great deal of activity. A.B.P.C. preference attracted some support, and gained 4½d. at 19s. 7½d., while London Pavilion advanced from 10s. to 10s. 6d. Stoll Theatre Corporation were also 3d. better at 2s. 4½d.

On the other hand, British and Dominion Films fell from 1s. 6d. to 1s. 3d.; London and District from 6d. to 4½d.; Mde. Tussaud's preferred from 16s. 9d. to 16s. 6d.; and Moss Empires from 20s. 9d. to 20s.

Sound City issues were extremely flat, the 5s. ordinary being only 9d., a drop of 6d., and the 6 per cent. preference only 3s. 9d., a fall of 1s. 3d.

MANAGER AS DIRECTOR OF NEW CONCERN

Gardowan Cinemas, Ltd., Formed

Gardowan Cinemas, Ltd., a new company which has been formed with a capital of £1,000, has taken over the Palladium, Bolton, from Arthur Hall. Directors of this company are L. G. Gardner, manager of the Plaza, Allerton, Liverpool, and M. Mott Cowan.

L. G. Gardner

Mr. Gardner is resigning his position at the Plaza (Gaumont-British), Liverpool, to take over the managership of the Palladium, Bolton, on March. 13. He has been with Gaumont-British for the last seven years, starting as assistant manager at the Gaumont, Chester.

INCREASE OF CAPITAL.

Hirwain Victoria Hall Co., Ltd., kinema, etc., Palladium Offices, Aberdare.—The nominal capital has been increased by the addition of £5,000, in £1 ordinary shares, beyond the registered capital of £10,000.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	31/3	31/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/1½	12/1½	—
" 6% Pref.	19/3	19/7½	+ -/4½
" 5% Debs.	£96½	£96½	—
A.P.P.H. Ord.	14/3	14/3	—
Assoc. Talk. Pic. Ord. 5/-	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/9½	1/1	+ -/3½
" Defd. Ord. 2/6	1/1½	1/7½	+ -/6
Brit. & Dom. Films £1	1/6	1/3	— -/3
Brit. Lion Pref. Ord.	3/3	3/3	—
Capital & Prov. News. 5/-	3/6	3/6	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-	3/3	3/4½	+ -/1½
" "A" Ord.	1/3	1/5½	+ -/2½
" 5½% 1st Pref.	10/9	10/9	—
" 4½% New Debs.	£81	£81	—
General Tbe. Pref.	7/10½	7/10½XD.	—
" 6½% 1st Mort. Deb.	£82½	£82½	—
Kinemas	5/-	5/-	—
London Pavilion £1 Ord.	10/-	10/6	+ -/6
" 6% £1 Pref.	15/-	15/-	—
London & District	-/6	-/4½	— -/1½
Mde. Tussaud New 1/- Def.	1/8½	1/8½	—
" £1 Prefd. Ord.	16/9	16/6	— -/3
Moss Empires £1 Ord.	20/9	20/-	— -/9
" £1 Cum. Pref.	16/-	15/9	— -/3
Odeon 5/- Ord.	6/3	6/3	—
" 5% Debs.	£83½	£83½	—
P.C.T. Ord. 10/-	23/3	23/3	—
" 7½% Ptg. Pref. Ord.	18/7½	18/9	+ -/1½
" Cum. "A" Pref. £1	21/6XD.	21/9	+ -/3
" Cum. "B" Pref. £1	21/-	21/-	—
" Const. 7% Pref.	21/6	21/7½	+ -/1½
Scophony 5/- Ord.	2/9	4/4½	+ 1/7½
Sound City (Films) 5/- Ord.	1/3	-/9	— -/6
" 6% Pref.	5/-	3/9	— 1/3
Stoll Th. Corp.	2/1½	2/4½	+ -/3
Twentieth Cent. 5/- Ord.	-/6	-/6	—
" 6% Pref.	1/6	1/3	— -/3
Union Cinemas Ord.	-/6	-/6	—
" 1st Pref.	3/6	3/6	—
" 2nd Pref.	1/3	1/3	—
Union Cine. Sub. Props. 6% Pref.	13/3	13/3	—
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

London Trade Show Diary

FROM MARCH 2—8

climbing expeditions to the high mountains.

"Misty Isle," produced by C. J. Cayley, deals with the beautiful Isle of Skye, with the romantic castles of Dunvegan and Duntulm and the Cuillin Mountains. "Sea Kings," an East Anglia Films production, is an unusual type of interest picture dealing with Denmark.

Heroes of the Hills (*British Lion*)

British Lion Private Theatre. 11 a.m.

Cast: Ray Corrigan, Bob Livingston and Max Terhune, Priscilla Lawson, Le Roy Mason, James Eagles and Roy Barcroft. **Director:** George Sherman.

The new Three Mesquiteers action Western tells of the adventures of the trio who, after capturing a couple of escaped convicts, work out a scheme so that convicts can work on neighbouring farms until they have completed their sentences. A crook builder, who had been hoping to obtain the contract to build a new gaol, does his best to ruin the plan. The manner in which their machinations are defeated forms the rest of the story, which has the maximum amount of thrills, fights and other popular ingredients of the action Western.

Idiot's Delight (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Clark Gable, Norma Shearer, Edward Arnold, Charles Coburn, Joseph Schildkraut, Burgess Meredith, Pat Paterson and Laura Hope Crews. Each of them gives a distinguished performance. Peter Willes, Skeets Gallagher, Edward Raquello, Fritz Feld and William Edmunds. **Director:** Clarence Brown.

The original story, Pulitzer prize play by Robert Sherwood, remains almost as it was on the stage. The hoofer and a vaudeville girl meet in Omaha, where they fall lightly in love and part. She is ambitious and presently finds herself in Europe, as a phony countess, allied with a munitions agent. The American hoofer, on tour, meets her again and recognition is mutual.

They resume the affair where they left off and at last recognise real love. War suddenly looms and they are trapped in a border town as the enemy 'planes drop bombs. One of them strikes the building in which the pair has taken refuge. But the impression is left that he saves her and they go on together in a partner act for life.

What a Woman! (*Columbia*)

"A." Phœnix Theatre. 8.30 p.m.

Cast: Melvyn Douglas, Virginia Bruce, Margaret Lindsay, Stanley Ridges, Gordon Oliver, Tom Dugan, Don Beddoe, Jonathan Hale, Pierre Watkin, Paul Harvey. **Director:** Alexander Hall.

"What a Woman!" relates the madcap adventures of rival detectives, Mr. and Mrs. Bill Reardon, played by Melvyn Douglas and Virginia Bruce. Daily thefts from a jewellery company store have everybody—especially the insurance company—in a dither of excitement. Douglas suspects a clerk in the store, but when he is about to jail him Virginia Bruce accepts the suspect as a client. Thus Douglas finds himself faced with the dilemma of trying to prove the clerk guilty while his crazy wife is doing rather amazing things to prove him innocent. These latter include getting herself mixed up in a murder and in a general robbery of the store. This serves to give serious yet highly comical complications to the melange of difficulties in which Douglas has become entangled.

Two short subjects to be shown with "What a Woman!" are "Screen Snapshots, No. 68," from Columbia's popular series of intimate shots of Hollywood's stars at home and at play; and "King Vulture," a "short," which reports from America declare is the finest in its category yet screened.

Kinema Assists Press Benevolent Funds

The kinema assisted the Press at Aberdeen last Sunday on the occasion of the screening of "Anthony Adverse" at the Palace Cinema in aid of the Newspaper Press Fund and the benevolent funds of the Institute of Journalists.

The Lord Provost was introduced by Captain S. G. Wingfield, general manager, County Cinemas, Aberdeen.

New Companies Registered

NEW PRIVATE COMPANIES.

United Kingdom Pictures, Ltd.—Registered February 20. Capital, £5,000 in 5,000 ordinary shares of £1 each. Film producers. Solicitors: Smithdale, Rutledge and Co., 16-17, Devonshire Square, E.C.2. Registered office: 25, Haymarket, S.W.1.

Avalon Cinemas, Ltd.—Registered February 22. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors. Edgar E. Hart, "Innsdale," School Lane, Kingsdown, Sevenoaks, is first director. Secretary: Robert Daniels, 13, Oppidans Road, N.W.3.

"J. D." Natural Colours, Ltd.—Registered February 23 with a nominal capital of £10,000 in 200,000 shares of 1s. each. The objects are to enter into an agreement with John Davies, Anthony Bernardi and Hugh Ferguson; and to carry on the business of dealers in scientific and industrial instruments, kinema films, etc. The first directors are: John Davies, 14, Kingsway, Waterloo, Liverpool, and Hugh Ferguson, Embleton, Brimstage Road, Heswall, Ches. (director of British Plaster Board, Ltd.). The above two first directors and the said Anthony Bernardi (if and when he shall be appointed a director) shall be permanent directors. Solicitors: Laces and Co., Liverpool. The registered office is at 34-38, High Holborn, W.C.1.

AND NOW FIRST NATIONAL RE-ISSUE THE TWO BIGGEST MYSTERY THRILLERS OF ALL

BORIS KARLOFF in THE WALKING DEAD

with

EDMUND GWENN
RICARDO CORTEZ
MARGUERITE CHURCHILL

Based on EDGAR WALLACE'S great story
"THE TERROR"

RETURN OF THE TERROR

MARY ASTOR
LYLE TALBOT
JOHN HALLIDAY
FRANK McHUGH

NOTE THE RELEASE DATE APRIL 17

From First National

First National
presents
PAT O
LOAN
EXTRA
JOE FAL N SENTENCED
TO
EXTRA
Star"
EXTRA
OFF THE R
Directed by JAMES FLOOD
with BOBBY
Screen Play by Niven Busch, Lawrence Kimble and Earl Baldwin • From an Original Story by Saul Elkins and Sally Sandlin
TRADE SHOW: PHOENIX THEATRE, THURSD

PAT O'BRIEN and DAN BLONDELL

Breezing into ACTION again

in THE RECORD

with BOBBY JORDAN

A First National Picture

EATRE, THURSDAY, MARCH 9, at 8.30 p.m.

DRAMA OF THREE WOMEN OF THE SKY!

ALICE CONSTANCE
FAYE · BENNETT
NANCY
KELLY *in*

TAIL SPIN

ODEON A "BIG ASSET" TO MIDDLESBROUGH

MAYOR ON PUBLIC'S APPRECIATION

THE opening on Saturday night of Middlesbrough's Odeon was marked by the personal visit of Polly Ward and Garry Marsh, featured in George Formby's "It's in the Air" (A.B.F.D.). Some 1,800 people attended, including civic and public representatives.

The ceremony was by the Mayor of Middlesbrough (Coun. W. Egerton Price), who said such a magnificent kinema was a great asset to the town. Patrons would appreciate the modern facilities of equipment.

"Years ago we used to receive visits from people like Martin Harvey and Benson. Those days are gone; we now have the next best thing—the kinema. This is an ideal British-made theatre—spacious and decorative, while the cost of an evening's entertainment is very reasonable. I am sure Middlesbrough will appreciate it."

A. C. Swift, general manager, Odeon circuit, thanking the Mayor, said that Odeon would give the best always. "We are in the fortunate position of being able to present pictures from the pick of the world's studios.

Praise for British Films

"Wherever possible we prefer British films. To-day British films are taking more money in kinemas than many American films, which is very satisfactory. The more films in Britain the more work for British technicians.

"Everything in this and every other Odeon theatre is British. He apologised for the absence of Mr. Oscar Deutsch, chairman and managing director.

Garry Marsh congratulated Odeon Theatres, Ltd., on their foresight and initiative.

Miss Polly Ward told the audience she was enthusiastic over the welcome received and the Odeon enterprise. Of filmcraft, she said "Hard work means good films, and good films mean more work."

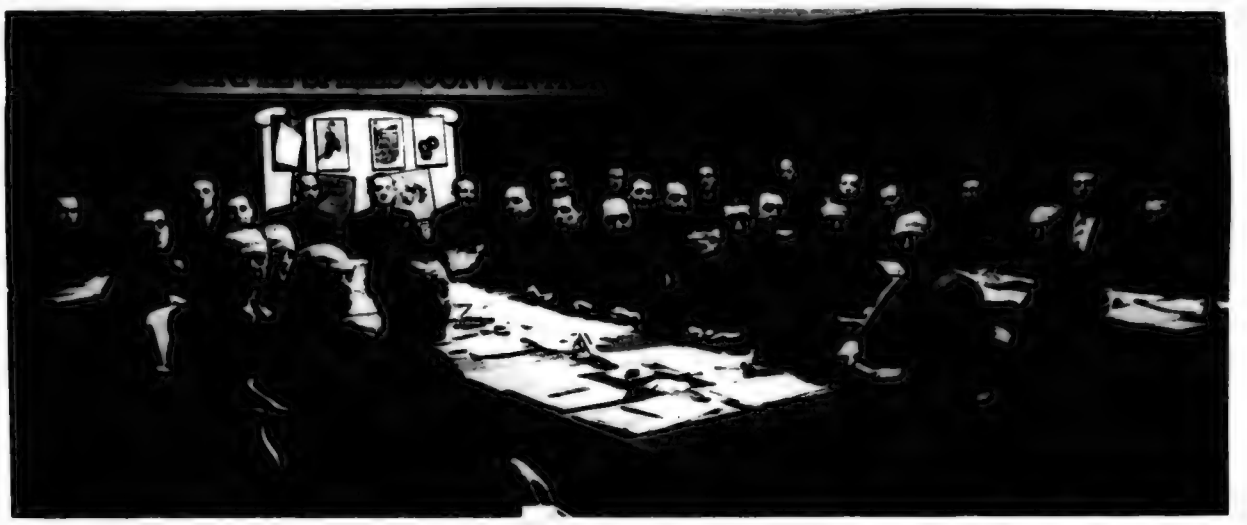
Gerald D. Cochrane appealed for local hospitals' funds, for which a collection was given, supplemented by an Odeon gift.

Fred Pollitt, the Middlesbrough manager (late of Yeovil), had also introduced W. Cussins (building contractor, Newcastle), Mrs. Woold, Harry W. Weedon (architect), London and Birmingham) and Alfred Edwards (M.P., Middlesbrough East).

The Programme

The band and pipers of the 2nd Batt. the Cameronians (Scottish Rifles), by permission of Lieut.-Col. D. A. H. Graham and officers, rendered selections. The programme comprised Paramount Sound News, "Birth of the Year" (interest), Donald Duck cartoon and George Formby's "It's in the Air." A reception was held and dancing on the stage concluded the première.

The new Odeon, which is in modern abstract style of mottled and black faience, with floodlit tower, will be described in the March IDEAL KINEMA. British Thomson-Houston sound equipment and earphones are installed. Seating is for 1,800 and there is a car park.



Grand National sales force comes to town to see THE MIND OF MR. REEDER, the company's first Trade show, and hear details of forthcoming product. Here they are in conference with Jeffrey Bernerd and Maurice Wilson, joint managing directors, and Jules Simmons, general sales manager, at the top table

Grand National's Inaugural Convention

AMBITIOUS PLANS OUTLINED FOR FUTURE PRODUCTION

TAKING advantage of the presentation to the Trade of their first group of Trade shows, Grand National Pictures, Ltd., held its inaugural Sales Convention last week.

In addition to Maurice Wilson and Jeffrey Bernerd, joint managing directors, Messrs. Russell, Carter and Ogg (also directors of Grand National), Denton-Clark, secretary, and Jules Simmons, general sales manager, the provincial delegates included:—London: G. Bernerd, Jun., H. Davis, C. Miller, Suckling, A. Jarratt (circuit representative); Birmingham; H. B. Pier (manager), S. Tame; Nottingham: C. B. Kay; Cardiff: W. Phillips (manager), L. Morris, R. C. Alexander; Glasgow: C. Beveridge (manager), F. G. O. Cross; Leeds: M. Simans (manager), J. Harris; Liverpool: D. Freedman (manager), F. Giles; Manchester: L. Deal (manager), T. S. Buhierosan; Newcastle: W. A. Green (manager); Northern Ireland: H. Wilton (manager).

In an introductory address Jeffrey Bernerd referred to the fact that it was now some 20-odd years since he had held his first sales convention. In outlining the policy of the company, which Mr. Bernerd stressed was in the business to stay, and that the firm was going to trade with customers, not for one deal, but in a manner that will get Grand National a welcome at all times.

He emphasised the fact that the firm was not bound to any class of production nor any one producer, but would acquire any picture in the market that measured up to the required entertainment standard.

Mr. Bernerd then introduced to the assembled delegates his joint managing director, Maurice Wilson, and Messrs Ogg and Russell, and various members of the executive staff.

Grand National's Initial Group

Turning to Grand National's first group of pictures, Mr. Bernerd sketched very briefly the box-office possibilities of each picture, details of which have already appeared in these columns. He mentioned that "I Met a Murderer," definitely an unusual British picture, was due for an indefinite pre-release run in London shortly, and "I Killed the Count," now in the second week of production at the Highbury Studios.

Big Pictures Scheduled

Announcement was made of a big British subject which had been scheduled for early production. This film, although not a musical, would deal with one of the most romantic figures in popular music—it would be the life of Leslie Stuart, composer of "Lily of Laguna," "Soldiers of the Queen," and other undying melodies.

Mr. Wilson and he were going over to the States, he said, at the beginning of April to close deals which he felt sure would prove one of the biggest moves in British films. Only part of this mission to the States concerned the big spectacle "Newmarket Heath," which has been announced.

Maurice Wilson's Address

Maurice Wilson, after briefly outlining his many and varied associations in the film renting, producing and distributing sides of the film trade for the last 12 years, then went on to say how pleased he was to be associated with Mr. Bernerd in this new company. He also referred to their forthcoming U.S. trip.

The Sales Policy

Jules Simmons spoke of the confidence he had in his sales force, every man of which, he said, had the future in his hands—his own future, and that of the company.

Telegrams of good wishes were read from prominent exhibitors all over the country.

Distinguished Gathering

At the conference luncheon the guests included Will Fyffe, star of "The Mind of Mr. Reeder," James Mason, star of "I Met a Murderer," Major Steel and Jack Raymond, directors of Jack Raymond Productions, Mr. Goldsmidt, director of Grafton Films, who are now making "I Killed the Count," Howard Welsch, Roy Kellino, producer and director of "I Met a Murderer." The general sales manager, Mr. Jules Simmons, threw the Convention open for discussion until late afternoon, when a private showing of "Exile Express" was given for the salesmen.

Successful Send-off for First Showing

Grand National's first presentation to the trade—"The Mind of Mr. Reeder"—was held on Wednesday evening. As this was Grand National's debut as an independent renting organisation, an innovation was introduced—the form of a talking trailer by Mr. Bernerd, setting forth the policy of the firm and giving a rough outline of the plans.

First Liverpool Trade Show for G.N. Products

Grand National held its first Liverpool trade show on Friday, February 24, when "The Mind of Mr. Reeder" and "Titans of the Deep" were shown at the Trocadero. After the show exhibitors and the Press were entertained to refreshments in Grand National's branch office at 45, London, Road, Liverpool. The branch manager is David Freedman, and the sales representative Phil. Giles.

"SERVICE DE LUXE"

Held Over at the Odeon

Owing to the success of the new Constance Bennett starring vehicle—"Service De Luxe"—and "The Ware Case," at the Odeon, Leicester Square, it has been decided to retain this programme for a fourth week.

"Little Tough Guys 'in Society'" will open at the Odeon on Monday, March 6, and not, as previously advised, this week.

A GREAT START WITH WALLACE THRILLER

"Mr. Reeder" Scores Big Success

GRAND NATIONAL made its bow to the Trade on Wednesday last week with the screening of "The Mind of Mr. Reeder," which was most enthusiastically received by a capacity audience at the Cambridge Theatre. With brilliant showmanship Jeffrey Bernerd and Maurice Wilson put over the programme in most effective style.

The proceedings opened with music by Jack Harris and his Band from the Ciros Club appearing on the stage. Then came a recorded speech by Jeffrey Bernerd in which he introduced the company and outlined its aims and objects. Reference was made to forthcoming product and the large part that British films will play in the programme.

"It has given us great satisfaction to be able to acquire the distribution of the production made by Jack Raymond," he said.

"I am sure his picture which you are seeing to-night will more than satisfy you, and the next film he is making for us will, I'm sure, please everyone. It must have great drawing power in as much as the music alone is known and loved by millions. The film title will be announced shortly, but it is a story based on the life of Leslie Stuart, with its long-loved melodies like 'Lily of Laguna' and 'Soldiers of the Queen.'"

The programme then opened with "Titans of the Deep," a remarkable under-water adventure melodrama. This is an educational and most fascinating subject which, with an excellent commentary by E. V. H. Emmett, holds the interest from beginning to end.

"The Mind of Mr. Reeder," a Jack Raymond production starring Will Fyffe, is an adaptation of the Edgar Wallace story. With its first-rate story value, arresting suspense, good atmosphere and brilliant acting, it will appeal to all. A complete review of this picture and "Titans of the Deep" appear elsewhere in this issue.

At the conclusion of the show Grand National were the hosts at an informal reception when Jeffrey Bernerd and Maurice Wilson were the recipients of congratulations from numerous exhibitors and Trade personalities.

"THE SPY IN BLACK" ON MARCH 15

Columbia's Second British Super

At the peak of the enthusiasm accorded Columbia's first British subject—"Q Planes"—Joseph Friedman is now able to announce that Trade show arrangements have been finalised for the second Denham super, "The Spy in Black."

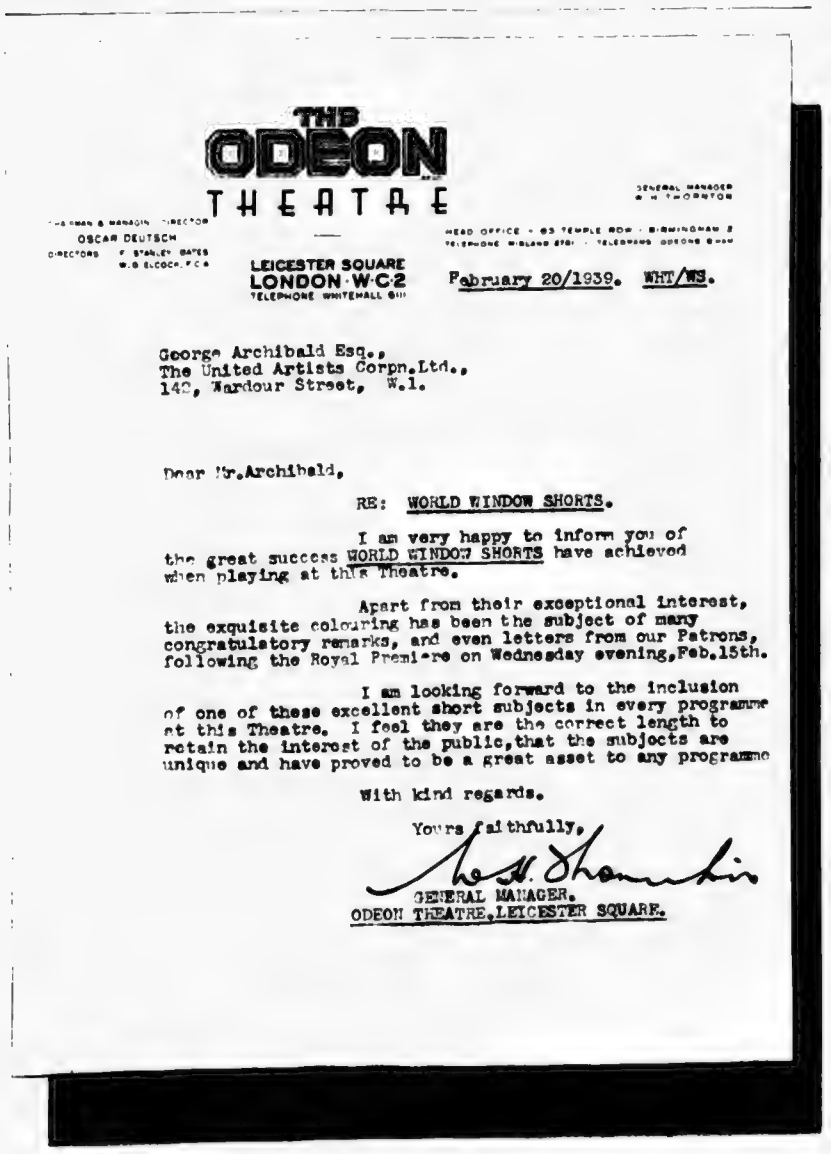
The London presentation is fixed for Wednesday, March 15, at the Phœnix Theatre at 8.30 p.m.

"Q Planes" won additional praise for the topicality of its theme, and on this score, the story of "The Spy in Black" also assures an immense public appeal.

Conrad Veidt has the title-rôle, playing the part of a foreign spy, who is infatuated with and eventually duped by a Scottish school teacher. Such a characterisation, naturally, affords Veidt enormous scope to effect another of the powerful and gripping portrayals for which he is famed. Reports from the studios claim that his performance in "The Spy in Black" ranks as his finest.

Valerie Hobson, fresh from her triumph in "Q Planes," plays the rôle of the intriguing school teacher, giving a performance, it is stated, which further enhances her claims to be regarded as Britain's foremost feminine star. Sebastian Shaw, Marius Goring, June Duprez, Athole Stewart, Hay Petrie, Mary Morris, and Kenneth Warrington have other prominent rôles in a big cast of well-known names.

"The Spy in Black" was directed by Michael Powell, whose "Edge of the World" won universal commendation.



THE ODEON THEATRE

CHAIRMAN & MANAGING DIRECTOR OSCAR DEUTSCH
DIRECTORS F. STANLEY BATES W. G. ELCOCK, F.C.A.

GENERAL MANAGER A. H. THORNTON

HEAD OFFICE: 63 TEMPLE ROW, BIRMINGHAM 2
TELEPHONE: MIDLAND 8781 TELEGRAMS: ODEONS BHAM

LEICESTER SQUARE
LONDON·W.C.2
TELEPHONE WHITEHALL 6111

February 20/1939. WHT/WS.

George Archibald Esq.,
The United Artists Corpn.Ltd.,
142, Wardour Street, W.1.

Dear Mr.Archibald,

RE: WORLD WINDOW SHORTS.

I am very happy to inform you of the great success WORLD WINDOW SHORTS have achieved when playing at this Theatre.

Apart from their exceptional interest, the exquisite colouring has been the subject of many congratulatory remarks, and even letters from our Patrons, following the Royal Premiere on Wednesday evening, Feb.15th.

I am looking forward to the inclusion of one of these excellent short subjects in every programme at this Theatre. I feel they are the correct length to retain the interest of the public, that the subjects are unique and have proved to be a great asset to any programme

With kind regards.

Yours faithfully,

GENERAL MANAGER.
ODEON THEATRE, LEICESTER SQUARE.

THE "KENTUCKY" PREMIERE

Prominent society folk and many famous personalities in the racing world were among the audience which gave an enthusiastic welcome to KENTUCKY, the 20th-Century Fox Technicolor drama, which had its premiere last week at the New Gallery. (1) *Mr. and Mrs. J. V. Rank.* (2) *Mr. and Mrs. Mark Ostrer.* (3) *Michael Beary, the jockey, with Joe Coyne and party.* (4) *Managing Director Francis L. Harley and Mrs. Harley, with P. C. Turnbull, Manager of the New Gallery.* (5) *Major Buck Barclay with Mrs. Boyd-Rochford, wife of the famous trainer.* (6) *Graham Moffatt with the "jockey" programme girls.* (7) *Baby film stars, dressed as jockeys.* (8) *Prince Monolulu recording for British Movietone News his well-known cry "I've Got a Horse."* (9) *Lt.-Col. Sefton Findlay and Mrs. Findlay.* (10) *Stable Lads.*

NORTHERN IRELAND

Higher Belfast Rates Will Hit Exhibitors

TRADE'S READY RESPONSE TO A.R.P. CAMPAIGN

THE increase in Belfast rates, which amounts to another 6d. in the £, will badly hit kinemas, particularly in view of the fact that recently their valuation was greatly increased.

On the other hand, at Derry the rates have been slightly reduced.

Kinemas Help A.R.P.

Kinemas in Northern Ireland are giving a lead to other businesses in the matter of A.R.P. No fewer than 18 Belfast halls at the moment are showing special films, and it is expected that other kinemas in Northern Ireland will follow suit. On the other hand, in Belfast the authorities complain that shopkeepers and others are not playing their part in the campaign.

Ulster Briefs

Good Friday will be optional for exhibitors to open or not. There will be no need for them to apply for licences.

The Windsor, Belfast, is to have a new sound system installed. Tommy Breen, of the Grand Cinema, Downpatrick, who is also chairman of the local Town Council, has been elected captain of Downpatrick Golf Club.

Dave Young at the Lyric, Belfast, entertained a party of boys from a local home for the screening of "The Boy from Barnardo's.

EIRE IMPORTS UP ON 1938

66,158 Footage in January

Imports of kinematograph films into Eire were greater in January last than in the corresponding month of 1938.

In January 66,158 lineal feet of film were imported, as compared with 637,088 lineal feet in January, 1938. Value of the imported film in last January, however, was £3,794, against £3,824 in the same month of last year.

DUBLIN FOOTBALL LEAGUE RESULT

Adelphi Draw With Leaders

Close and interesting play was a feature of the opening games in the Theatres-Kinemas Association Football League in Eire. Pillar defeated Film Renters by two goals (per Kelly and Rodden) to one (Hooper) after a spirited match, which was as close a fight as one could wish. Boyne, Duff, Donohoe, and Rodden were the pick of the Pillar team, and Boden, O'Brien, Crowley and Boland shone for Renters.

Adelphi and Carlton could not be separated at the end of a hard and fast struggle, which resulted in a draw 1—1.

Later in the week a splendid second-half recovery enabled Adelphi to earn a draw against the league champions, Irish Cinemas. Irish Cinemas were easily superior in the opening period, and with goals from V. Murphy, and Bonnie, seemed to have the position well in hand at the interval. Adelphi fought back pluckily, however, in the second half and drew level. Lewis and Dodrill, after keen exchanges, scored. In the last few minutes Adelphi lost a great opportunity of winning when Cranny failed with a penalty kick. Murphy, Bonnie, Canavan and Fogarty shone for Irish Cinemas, and Hanaway, Hughes, Murtagh and Lewis were the best for Adelphi.

Censor Improving in Health

His many friends in the Trade in Eire will learn with gratification that James Montgomery, Irish Film Censor, who is ill in a Dublin nursing home, is progressing favourably. Although he was allowed up last week, he is still confined to his room in the home, and it is understood that he will be unable to resume his duties for some considerable time.

The Trade wishes him a speedy recovery.

Glenda Farrell and Barton MacLane in TORCHY BLANE IN CHINATOWN, which Warner will Trade show at the Phoenix Theatre to-day (Thursday)

One Night A Month Takings For Unemployed

MAX CORNE'S GENEROUS OFFER

Max Corne, managing director of the Majestic, Port Talbot, has offered to devote all the proceeds of a night show at the kinema once every month to the relief of the local unemployed.

W. A. Lewis, manager of the kinema, speaking at the local Chamber of Trade, said he had approached the Port Talbot Council with the scheme, but they had turned it down on the grounds of the possible interference by the Unemployment Assistance Board. Since then an official of the Board had assured him that no interference would take place. Mr. Corne had now decided to put it into effect.

The offer was received with applause by the members, and a sub-committee was formed with a view to going into the question of distribution, reference being made to the generous offer made by Mr. Corne.

Scala, Ashton-in-Makerfield, Acquired

Doman Enterprises, Ltd., of which company W. J. Speakman is managing director, have decided to exercise the option to purchase the Scala, Ashton-in-Makerfield. This theatre has been leased by Doman Enterprises for the last two and a half years, and has seating accommodation for about 550 persons.

The Week in Scotland

GLASGOW HALL PREPARES FOR TELEVISION

Plans Passed for 2,000 Seater at Paisley Road Toll

PLANS have been passed by the Dean of Guild Court for the erection of a new kinema to be known as the Dominion to be erected on the site of the present Scenic Picture House at Paisley Road Toll. Adjoining tenement houses will be demolished to make way for the new kinema, which will cost £40,000 and have seating accommodation for 2,000. It will be the first kinema in Scotland to be equipped for television. The plans were submitted by Dominion Circuit Cinemas, Ltd., 102, Bath Street, Glasgow, the company in which Willie Hamilton, the proprietor of the Scenic, is interested.

200 At Aberdeen Party

The managers and staff of Aberdeen Picture Palaces, Ltd., and their friends spent a very enjoyable time in the Douglas Hotel, Aberdeen, on the occasion of their annual supper and dance.

A company of 200 were present, including two of the directors and their wives.

Sam Leith, chairman of the committee, presided at the supper. During an interval in the programme musical selections were given on the piano by Roland Timms, organist at the Capitol.

Among those present were: B. Gates and Mrs. Gates, A. J. Hay and Mrs. Hay; J. Wright, manager of the Capitol, and Mrs. Wright; T. Watson, manager of the Torry Picture House; Mr. and Mrs. Webster, of the Globe Cinema; Mr. and Mrs. Pirie, of the Playhouse; Mr. and Mrs. Purchase, of the City Cinema; Mr. and Mrs. Cahill, City Cinema; O. L. Kilgour, of the Casino; Herbert Donald and Richard Donald, of Donald's Cinemas; and William Mann, manager of Pathé Gazette in Glasgow.

A.B.C. Annual Dance

Last Thursday evening the staffs of Associated British Cinemas held their annual dance in Green's Playhouse Ballroom after the theatres had closed. Practically every house in the circuit was represented and the ball had a novel opening in the Grand March headed by Mrs. Dollan and D. A. Stewart. Mrs. Stewart, Mr. and Mrs. A. B. King, Mr. and Mrs. George Urie Scott, Mr. and Mrs. Val Bleur and practically every manager and his wife were present. Thanks to the energetic committee everything passed off excellently and nearly 500 guests voted it one of the best yet.

Lodge Anima

Friday will be an important day in Masonic circles as at the regular meeting in the Masonic Halls the annual visitation from Provincial Grand Lodge of Glasgow takes place. In addition the Third Degree ceremony will be carried through. Harmony will follow the meeting. The R.W.M. is very grateful for the encouraging attendances that have lately been at the Lodge and hopes for their continuance. He is looking forward to a large gathering of Masonic brethren on Friday at 1.30.

Putting Over the Trade Show

Ernie Pyser, ever alive to opportunities presented, has taken advantage of the presence in Glasgow of Sonnie Hale and Jessie Matthews. They will be in attendance at his Trade show in La Scala of "Let's Be Famous."

At Tuesday's George Formby show in the Paramount Ernie took advantage of the fact that Gerald Shaw was giving half an hour's organ broadcast and he arranged to have some of George Formby's song hits introduced into this and invited exhibitors to come along at 10.45 to hear the broadcast, the film being shown immediately on its conclusion.

Joint Dundee Staff Dance

The staffs of La Scala and Majestic kinemas, Dundee, held a ball in Kidd's Rooms when it was attended by a company of 250. Those present included F. C. Linay, manager, La Scala, and Mrs. Linay; Chas. G. Caine, manager, Majestic, and Mrs Caine; H. Winocour, managing director both kinemas; J. Hampson, Scottish manager for Paramount, and other well-known kinema Trade representatives.

During the evening Mr. Caine introduced a clever "tie-up" by way of a transformation competition from "Flower Girl to Duchess" in conjunction with "Pygmalion" (G.F.D.), which is showing at the La Scala and Majestic kinemas this week.

The function was organised by J. Thomson, who is a member of the Majestic staff, with Messrs. Caine and Linay, joint conveners.

Kinema Director Bereaved

The regret of the kinema Trade was extended last week to Thomas Kennedy, of Glasgow, who has been associated with the kinema business for so long, and who is a director of the Olympia, Arbroath, on the death of his wife, who was killed in a motor accident last Sunday.

Cinema Club Annual Meeting

Members are reminded that on Friday, March 10, the annual meeting of the Cinema Club takes place in Craig's Rhul Restaurant when office bearers for the new season will be elected.

No A.R.P. Films on Sunday

Kirkintilloch magistrates have refused permission for the exhibition of A.R.P. films in the Black Bull Cinema last Sunday, despite the visit of a deputation of Air Raid Wardens to have their decision revised.

Catholic Film Unit

At a meeting on Thursday last the question of the formation of a film unit for Catholics in the West of Scotland was under discussion.

Architect opens Danilo he Designed

DISTINGUISHED AUDIENCE GIVES CANNOCK HOUSE A BIG SEND OFF

CANNOCK'S Danilo was opened on Saturday by Major-General Sir John Brown, K.C.B., C.B.E., D.S.O., T.D., who, together with A. E. Henson, designed the building. There was a large and representative audience, including the chairman (H. J. Foster), and members of Cannock Urban District Council. Col. J. Baldwin Webb, T.D., D.L., M.P., presided. Others on the platform were W. M. Adamson, M.P. for the Cannock Division; Mrs. S. A. Ward, prospective Conservative candidate; Mr. and Mrs. H. J. Foster; Mr. and Mrs. W. C. Sheedy; Mr. D. M. Dent (managing director of the company), and Mrs. Dent; Mr. and Mrs. Henson, Northampton; Miss Baldwin Webb; W. Jackson (builder); C. H. Stanley (secretary) and P. J. Mills (manager).

Bouquets were presented to all the ladies on the platform by Miss Shirley Dent, and a presentation was made to her. Selections were given by the 6th Battalion South Staffs Regimental Band.

Col. Webb introduced Mr. Dent, and the latter said that the kinema was undoubtedly the greatest democratic entertainment of the age. The public of the present day demanded good pictures and comfortable picture houses.

Major-General Brown said they were living in a difficult period. They must have recreation if they were going to keep up their stamina.

W. M. Adamson, proposing thanks to Sir John Brown, said no one could properly appreciate the influence of the kinema on the present generation. He was a member of the committee which claim that a percentage of films shown should be British. Films had big potentialities for education. Mrs. Ward, seconding the vote of thanks, said they were fortunate to have such a distinguished soldier as Sir John Brown to open the kinema.

The films shown were "Everybody Sing" and "Two Hearts in War-time."

Providing accommodation for 1,640 persons, the Danilo is modern in design and is equipped with RCA high fidelity sound system.

RELIGIOUS FILM SUMMER SCHOOL

At High Leigh from May 30 to June 2

The fourth Religious Film Summer School arranged by the Cinema Christian Council and the Religious Film Society will be held at High Leigh, Hoddesdon, Herts, from May 30 to June 2.

The Bishop of Lichfield (chairman of the Executive Committee of the C.T.C.) will preside at the opening session when Oliver Bell (director of the British Film Institute) will speak on "The Church and the Kinema," and T. H. Baxter (secretary of the Religious Film Society) will review the present situation of the religious film movement. Among the subjects for discussion is "Sunday Showings in Non-Sunday-Opening Areas."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cafe Society .. .. .. (Paramount)—American.	84 min. (A)	Madeleine Carroll, .. Fred MacMurray.	Bright comedy in which the evergreen Cinderella theme is reversed. Acting polished, situations piquant and presentation lavish.	Capital light booking for all classes, family included.
Cipher Bureau .. .. (Grand National)—American.	70 min. (U)	Leon Ames, ... Joan Woodbury, Don Dillaway.	Melodrama of romance, espionage and counter-espionage. Detail a little technical but fundamentals are cast iron. Team work and presentation good.	Good two-feature programme booking. Nothing to harm youngsters.
Exile Express .. .. (Grand National)—American.	70 min. (A)	Anna Sten, ... Alan Marshall, Jerome Cowan.	Romantic melodrama of a Russian exile's bid for American citizenship. Story poignant, thrilling and topical. Competent comeback by star.	Very good popular booking. Nothing to harm the family.
Huckleberry Finn .. .. (M-G-M)—American.	92 min. (U)	Mickey Rooney, .. Walter Connolly, William Frawley.	Period juvenile melodrama faithfully adapted from Mark Twain's famous story. Clever performance by Mickey Rooney, good support and picturesque atmosphere.	Very good booking, particularly for the family and juveniles.
*I Met a Murderer .. .. (Grand National)—British.	78 min. (A)	James Mason, .. Pamela Kellino, Sylvia Coleridge.	Rural romantic melodrama combining the idyllic with the tragic. Story intelligent, acting sincere and pictorial qualities profound. Feminine angle strong.	Out-of-the-rut booking for better-class halls. Hardly suitable for youngsters.
Killers of the Prairie .. (A.B.F.D.)—American.	37 min. (U)	Hobart Bosworth, .. Sheik, Rex.	Story of the adventures of a wild horse as told by old cattleman. Novel in aspect and excellent camera work.	Good short feature for any hall. Excellent for juveniles.
King of the Underworld .. (Warner)—American.	67 min. (A)	Humphrey Bogart, .. Kay Francis.	Novel gangster drama with strong characterisation and well developed "meaty" plot. Excellent acting.	Very good booking of its type. Not for juveniles.
*Let's Be Famous .. .. (A.B.F.D.)—British.	80 min. (U)	Jimmie O'Dea .. Betty Driver, Sonnie Hale.	Musical comedy extravaganza with a radio background. Good fooling by versatile cast and first-rate production qualities.	Cast-iron comedy bet for the crowd. Great for youngsters.
Long Shot, The .. .. (Grand National)—American.	69 min. (U)	Gordon Jones, .. Martha Hunt, C. Henry Gordon.	Romantic melodrama of the racecourse. Story fantastic, but acting good, atmosphere refreshing and thrills big.	Good general supporting entertainment. Will appeal to youngsters.
*Mind of Mr. Reeder, The (Grand National)—British.	75 min. (U)	Will Fyffe, ... Kay Walsh, George Curzon.	Detective melodrama based on a story by Edgar Wallace. Treatment neat and thrills convincing. Excellent performance by Will Fyffe.	First-rate general booking. Good for youngsters.
Never Say Die .. .. (Paramount)—American.	75 min. (U)	Martha Raye, .. Bob Hope, Alan Mowbray.	Comedy burlesque turning on the adventures and misadventures of a hypochondriac. Cast good and fun bright and boisterous.	Good comedy booking for the masses and youngsters.
Overland Stage Raiders .. (British Lion-Republic)—American.	54 min. (U)	John Wayne, .. Ray Corrigan, Max Terhune.	Vigorous outdoor melodrama reinforced with posses and aerial thrills. Mesquiteer team good, action fast and atmosphere refreshing.	Capital Western for the crowd. Good for youngsters.
*Q Planes .. .. .. (Columbia)—British.	82 min. (U)	Laurence Olivier, .. Valerie Hobson, Ralph Richardson.	Exhilarating, laughable and, at times, thrilling comedy adventure melodrama of espionage and counter-espionage. Modern aviation, complete with inherent spectacle, supplies the background. Plot well told and detail excellent. Grand performance by Ralph Richardson.	Excellent general booking. Great for the family.
Rudd Family Goes to Town, The. (A.B.F.D.)—Australian.	77 min. (U)	Bert Bailey, ... Shirley Ann Richards, Fred MacDonald.	Hilarious adventures of Australian farming family who come to town to take over a dress shop. Amusing situations well exploited, dialogue genuinely witty, sentiment pleasing.	Highly acceptable second feature. Great for the children.
Shadows Over Shanghai .. (Grand National)—American.	65 min. (U)	James Dunn, .. Linda Gray, Ralph Morgan.	Romantic adventure melodrama played against Sino-Japanese war backgrounds. Story alert, cast good and aerial thrills spectacular.	First-rate popular booking. Nothing to harm youngsters.
Titans of the Deep .. .. (Grand National)—American.	42 min. (U)	Dr. Williams, .. Beebe and Otis Barton	Underwater adventure melodrama. Subject thrilling and photography clever. Excellent commentary by E. V. H. Emmett.	Interesting featurette for all types of audience. Juvenile appeal strong.
*Trouble Brewing .. .. (A.B.F.D.)—British.	85 min. (U)	George Formby, .. Googie Withers, Gus McNaughton.	Comedy extravaganza established on exuberant slapstick lines. Great work by Formby, first-rate support and excellent production qualities. Laughter is insistent.	Box-office comedy certainty for all classes, youngsters included.
Trouble in Texas .. .. (A.B.F.D.)—American.	57 min. (U)	Tex Ritter, ... Rita Cansino.	Musical cowboy rounds up a gang of rodeo racketeers. Plenty of action and good rodeo scenes.	Sound proposition for popular halls and juveniles.
Western Jamboree .. .. (British Lion—Republic)—American.	57 min. (U)	Gene Autry, ... Smiley Burnette, Jean Rouverol.	Typical Western with all the usual ingredients plus rather more than usual quota of humour. Outdoor stuff good, and some bright gags.	Acceptable support for smaller halls. The juveniles will eat it up.

REISSUE

Happy Ever After (Ambassador)—German 85 min. (U) Jack Hulbert, Cicely Courtneidge, Sonnie Hale. Originally reviewed "Kine," November 17, 1932.

* A British Picture.

REVIEWS FOR SHOWMEN

Q Planes

Columbia. British (U). Directed by Tim Whelan. Featuring Laurence Olivier, Valerie Hobson and Ralph Richardson. 7,469 feet. Release date not fixed.

HERE we have an exhilarating, laughable and, at times, thrilling comedy adventure melodrama. Espionage and counter-espionage are the crux of the story, while modern aviation, complete with inherent spectacle, supplies the background.

The plot is well told and the detail is excellent, but topping everything is a grand performance by Ralph Richardson. Cast as a Scotland Yard official, an amiable alcoholic who is not nearly such an ass as he looks, he not only makes the entertainment, but thrusts it well and truly into the box-office class. Excellent general booking.

Story.—The disappearance of bombing 'planes during their test flights leads to Major Hammond, of Scotland Yard, being called in to investigate. Mr. Barrett, manufacturer of the 'planes, refuses to accept the espionage theory and his stubbornness infuriates Tony McVane, a crack pilot. Others interested in the mystery are Jenkins, Barrett's secretary, and Kay, Hammond's reporter sister.

Following the disappearance of another 'plane, Jenkins turns out to be in league with espionage agents and is mysteriously bumped off. Hammond redoubles his efforts to solve the crimes, the motives for which are the desire of a foreign power to obtain possession of a secret supercharger, but before he secures proof that a salvage ship, complete with wireless ray, is being employed to bring down the 'planes, Tony takes off on an experimental flight. He and his crew are brought down, but they fight it out and hold their own until Hammond brings a destroyer to their rescue. The enemy agents get their just deserts, Tony gets Kay, and Hammond gets a small official bouquet.

Acting.—Ralph Richardson displays infectious humour as the easy-going, alcoholic Hammond, yet never loses sense of character. There are brains behind his fooling. Laurence Olivier and Valerie Hobson are natural as Tony and Kay, and George Curzon, George Merritt and Gus McNaughton register in support. Subsidiary rôles are equally well filled.

Production.—There are no arguments about this picture; it is rousing espionage romantic melodrama staged in the best happy-go-lucky but pukka British tradition. It's the villains that get ruffled, not the hero. Inconsequential approach disarms, and at the same time gives excellent contrast to the effective undercurrent of suspense and neat cultivation of thrilling aerial spectacle. It is, in fact, a happy and exciting mixture of "Bulldog Drummond" and "The Thin Man." Credit for the box-office compromise goes, of course, to Ralph Richardson.

Apart from the picture's intrinsic merit, there are valuable incidentals in smooth dialogue and imaginative camera work. Altogether a grand British show.

Points of Appeal.—Rousing story, big technical thrills, easy pace, excellent team-work, neat comedy relief, inconsequential approach, and, above all, great performance by Ralph Richardson.

Titans of the Deep

Grand National. American (U). Featuring Dr. William Beebe and Otis Barton. 3,900 feet. Release date not fixed.

UNDERWATER adventure melodrama, a pictorial record of deep-sea research by Dr. William Beebe and Otis Barton, famous American scientists, and their intrepid girl assistants. The scientists are the inventors of "The Bathysphere," a diving bell that can carry humans to unplumbed depths, and the use of the apparatus results in many unique and thrilling shots. Orthodox diving, together with its natural hazards, is also witnessed. Easy, fluent commentary by E. V. H. Emmett completes the picture. Out-of-the-rut interest proposition for all types of audience.

Production.—In this interesting short the scientists and their attractive female assistants certainly get busy, and the easiest way to assess its excitement is to tabulate its unique thrills. These are represented by a girl equipped in diving helmet shooting a vicious barracuda beneath the sea, fights between deep-sea divers and sharks, mortal combat between tiger sharks and giant sawfish, and a sequence in which a shark swallows a moving picture camera. The last episode, which has its sequel in the taking of the camera from the dead monster's belly, is the most amazing, and places the film in the box-office class. Commentary by E. V. H. Emmett completes the thrilling, unique and amusing offering.

Points of Appeal.—New angle on underwater life, big natural thrills, brilliant photography, intriguing title and popular commentator.

The Mind of Mr. Reeder

Grand National. British (U). Directed by Jack Raymond. Featuring Will Fyffe, Kay Walsh and George Curzon. 6,817 feet. Release date not fixed.

DETECTIVE melodrama taking the form of a keen, interesting and entertainment essay in calculated crime and swift, stern retribution. The story is from the pen of Edgar Wallace, and the author's inimitable style is faithfully and accurately represented.

Authentic interpretation is, in the main, due to Will Fyffe, an ideal selection for the title-rôle; he applies the personal touch, and this collaborates effectively with intimate presentation. It will appeal to all and blend with practically any programme. Title, star and author values are, of course, considerable. First-rate popular booking.

Story.—J. D. Reeder, a kindly looking old man, but behind the affable mask a particularly shrewd investigator, is attached to Scotland Yard. He is out to clean up a gang of counterfeiters, but only succeeds in getting the small fry. The "brains" behind the outfit remain elusive, and the most persistent suspects are Ted Bracher, a night-club owner, and Welford, a mysterious man-about-town. Welford's wife, Elsa, happens to be Bracher's mistress.

Welford shoots Inspector Gaylor, Reeder's particular friend, when things become too hot for him, and Reeder swears revenge. Welford tries to alibi himself by blaming Bracher, but Reeder forces Elsa into the argument and she condemns her husband to save her lover. And so is justice served.

Acting.—Will Fyffe puts over a clever piece of character acting as J. D. Reeder. His humour is disarming and his methods of approach sure. Kay Walsh is co-starred, but she merely plays a small part as Reeder's secretary. Supporting honours are shared by Romilly Lunge, John Warwick and George Curzon.

Production.—The Derby, an East End pub, a notorious West End night club complete with secret passage, are visited, but spectacle, although adequate, is not the main plank of the entertainment; it is the intimate angle that holds the play together and encourages mass appeal. This is represented by poignant sentiment, expressed tenderly by the tragedy of the dead inspector's wife, native humour, and cat-and-mouse suspense. The climax is effectively engineered, and the dialogue at all times is smooth.

Points of Appeal.—Intriguing story, good atmosphere, arresting suspense, deft twists, bright comedy relief, good team-work, clever performance by Will Fyffe, and exceptional exploitation angles.

Overland Stage Raiders

British Lion. Republic. American (U). Directed by George Sherman. Featuring John Wayne, Ray Corrigan and Max Terhune. 4,911 feet. Release date not fixed.

VIGOROUS outdoor melodrama, reinforced with posses and 'planes, with aerial manœuvres no small part in the excitement. Acting responsibility is in the safe and strenuous hands of John Wayne, Ray Corrigan and Max Terhune, universally known as the Three Mesquiteers. Other considerable assets are smart timing, and picturesque backgrounds. It is one of the popular brand's best. Capital Western support for the crowd.

Story.—Stony Brooke, Tucson Smith, and Lullaby Joslin buy an interest in the Summit Airport, located near Oro Grande, an isolated gold-mining and cattle town. Their partners are Ned Hoyt and his sister, Beth. They succeed in securing a contract for a gold shipment from the Oro Grande Mine, and this causes them to cross the path of Mullins, owner of the Stage line. Mullins learns that Ned has a past, and he uses him to hi-jack a gold shipment. There is, however, a slip, and this is where the Three Mesquiteers come in. In a hectic grand finale they show up Mullins, absolve Ned, retrieve the gold, and prove their right to the contract.

Acting.—John Wayne, Ray Corrigan and Max Terhune display characteristic versatility as Stony, Tucson, and Lullaby; Louise Brooks is an appealing Beth, and Gordon Hart makes a good villain as Mullins. The support is vigorous and competent.

Production.—Spectacular aerial thrills are included in the robust Western curriculum, and the modern touch strengthens appeal. It's hard riding, rousing fisticuffs, and good stunting from the word "go."

Points of Appeal.—Exciting plot, popular acting team, big thrills, and refreshing atmosphere.

REVIEWS continued on pages 30 and 31

LONDON TRADE SHOW:

CENTURY THEATRE, Soho Sq., W.1, Thursday, March 2nd, 11 a.m., 3 p.m. & 6.30 p.m.

The happiest entertai

20th Century - Fox

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DON AMECHE

and

THE RITZ BROTHERS

IN

A Musical Comedy version of

ALEXANDER DUMAS'

The THREE MUSKETEERS

DARRYL F. ZANUCK 20th CENTURY FOX **In Charge of Production.**

BINNIE BARNES • LIONEL ATWILL • GLORIA STUART • PAULINE MOORE • JOSEPH SCHILDKRAUT

JOHN CARRADINE • MILES MANDER • DOUGLAS DUMBRILLE • JOHN KING

Directed by ALLAN DWAN · Associate Producer: RAYMOND GRIFFITH
Screen Play by M. M. MUSSELMAN, WILLIAM A. DRAKE and SAM HELLMAN
Special Material by SID KULLER and RAY GOLDEN · Music and Lyrics by SAMUEL POKRASS and WALTER BULLOCK

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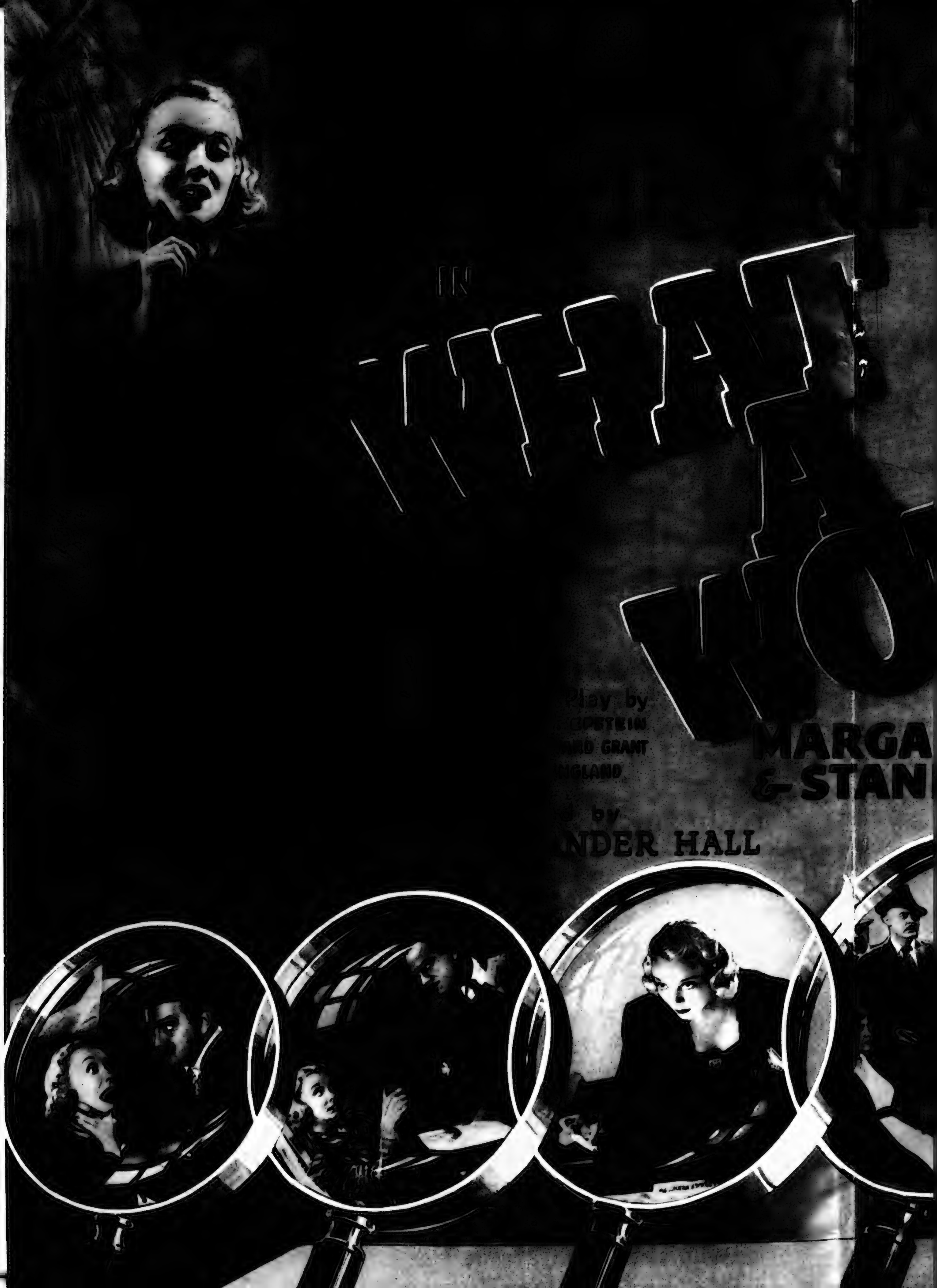
IT'S
WHAT
Play by
EPSTEIN
AND GRANT
NGLAND
by
NDER HALL
MARGA
& STAN

RESENTS

DOUGLAS
A BRUCE

AT
WOMAN!

with
MARGARET LINDSAY
& STANLEY RIDGES

HALL

KING
VULTURE

THE MOST SENSATIONAL
PICTURE EVER MADE. A
THRILL EVERY SECOND

NEWS WORLD OF SPORT"
PRECEDING THE
TRADE SHOW
OF
WHAT A WOMAN"

TRADE SHOW
PHOENIX THEATRE
WEDNESDAY · MARCH 8
8·30 P.M.

HUSBAND or CAREER.... *which is her greater duty?*

BRITISH LION
presents

WOMAN DOCTOR

DIRECTED BY
SIDNEY SALKOW

A
REPUBLIC Picture

TRADE SHOW

PHOENIX Theatre
Tues. MARCH 7th
8.30 p.m.
(Preceded by "Sea Harvest")

BRITISH LION FILM CORPORATION, LIMITED
76 78 WARDOUR STREET, W.1
• GRAMS: BRILIONFIL, RATH, LONDON • MANAGING DIRECTOR: J. W. SMITH • PHONE: GERRARD 2262-5 •

BRITISH L

Presents

Fighting THOROUGHBREDS

A Republic Picture · Directed by Sidney Salkow

TRADE SHOW

PHOENIX THEATRE
Thursday, MARCH 9th
3 p.m.

TRADE

PHOENI
Tuesday,
3

Come on,

ROY ROGERS · MA

A Republic Picture · Directed b

BRITISH LION FILM C
76 - 78 WARDOUR
'GRAMS "BRILIONFIL, RATH, LONDON" MAN NG DIRECTOR

BRITISH LION

Presents

...RIDERS

Sidney Salkow

...FROM JUSTICE

A Republic Picture · Directed by Nick Grinde

...TRAVIS · BEN WELDEN

TRADE SHOW

PHOENIX THEATRE
Thursday, MARCH 9th
3 p.m.

TRADE SHOW

PHOENIX THEATRE
Tuesday, MARCH 7th
3 p.m.

REPUBLIC PICTURES

...me on, RANGERS

...ROGERS · MARY HART

...blic Picture · Directed by Joe Kane

TRADE SHOW

Piccadilly Theatre
Fri., MARCH 10th, 3 p.m.

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REVIEWS—continued from page 22

Trouble Brewing

A.B.F.D. British (U). Directed by Anthony Kimmins. Featuring George Formby, Googie Withers and Gus McNaughton. 7,800 feet. Release date not fixed.

COMEDY extravaganza, introducing every exuberant gag in the slapstick calendar. George Formby, cast as a simple youth who turns sleuth, to try out a crime detector of his own manufacture, is the main butt of the humour, and he weathers the storm to the tune of sustained laughter.

Hearty co-operation comes from Googie Withers, Gus McNaughton, Garry Marsh and Joss Ambler. The timing of the stunts is brilliant. In brief, it is cast-iron in every department, one of George's best. Box-office certainty for all classes.

Story.—George Gullip, compositor, employed by the *Daily Sun*, longs to be a detective, and invents an ink that leaves a permanent stain on the hands. His idea is to record the finger-prints of suspects. Mary Brown, secretary to Brady, the news editor, is in George's confidence. Through her George deputises for the newspaper's horoscope writer, and pleases Lord Redhill, owner of the paper.

George needs money to take Mary out, and he is persuaded by Bill Pike, his pal, to visit the racecourse. They win, but get counterfeit money. This is where George's ink comes in, it leaves its indelible mark on the villain. Apprehension is not, however, easy, and before George succeeds in rounding up the gang and proving that Brady is the master crook, he is forced to play the part of all-in wrestler, waiter at a dinner party given by a temperamental singer, and stooge in a rough and tumble at a brewery, headquarters of the gang. Needless to say, Mary is with him to the end.

Acting.—George Formby sets about every gag with vigour as George, yet retains his inimitable goofy style. He also puts over a number of tuneful songs to his own ukulele accompaniment. Gus McNaughton is an energetic partner as Bill, and Googie Withers is an attractive Mary. Support is in the eager and capable hands of Garry Marsh, Joss Ambler, Ronald Shiner and Martita Hunt.

Production.—This comedy is not concerned with point nor subtlety. It goes all out for laughs, and gets them the easy way, *via* slapstick and wholesome vulgarity. George is, of course, the goat, and the evergreen stunts provide him with a succession of boisterous opportunities These are adroitly seized.

The scenes in which he finds himself in the all-in wrestling ring, and as a waiter with a ticklish task of removing an incriminating paper from a lady's stocking, are the most side-splitting, while the climax, staged in a brewery, provides an excellent opportunity for hearty team work. The grand finale is terrific. There is never a slow-up in the fooling except for the songs, and these are justified by the brightness of the numbers and the snappiness of the star's vocal interpretation and ukulele accompaniment. The settings are as varied as they are convincing.

Points of Appeal.—Breezy plot, great knockabout gags, tireless and versatile portrayal by Formby, good supporting cast, excellent technical presentation and star values.

The Rudd Family Goes to Town

A.B.F.D. Australian (U). Directed by Ken G. Hall. Featuring Bert Bailey, Shirley Ann Richards and Fred MacDonald. 7,000 feet. Release date not fixed.

HOMELY story of Australian farming family visiting the big city and clashing with slick city folk. Despite its unpretentious nature, the film is very good popular entertainment, arousing more laughter than many more expensive productions.

Story.—Dad Rudd, working on his farm in the Australian backblocks, hears from lawyers in Sydney that his brother has died and left him a dress-shop in the city. The family goes to town, and Dad's daughter, Jill, undertakes to run the dress-shop, which has been losing money owing to the machinations of the manager, Rawlings, who is in the pay of Pierre, the competitor across the street.

When Dad remodels the whole business and is about to outdo Pierre, the latter suddenly produces a promissory note of Dad's brother and demands payment; but Dad's hereditary enemy, Ryan, arrives from the country and honours the note in the nick of time, leaving the business to prosper and Jill to be united with the handsome young publicity man.

Acting.—Bert Bailey is great as Dad Rudd, Fred MacDonald backs him up well as his son, Dave, and Shirley Ann Richards is a charming and intelligent Jill. The supporting players are all admirably cast and play with great vim and good humour.

Production.—All the traditional humours of the "hick" in town are exploited, but always with a new twist which imparts an unusual freshness. Dialogue is witty and genuinely funny, and a scene in which Dad and his son broadcast is most hilarious. The novelty of the surroundings and Australian slang make this a popular offering to almost any audience, with abundant appeal to the kids as well.

Points of Appeal.—Amusing situations, smart dialogue, authentic "out-back" settings, good team-work, likeable sentiment, and simple story.

Killers of the Prairie

A.B.F.D. American (U). Directed by Arthur Rosson. Featuring Hobart Bosworth, Sheik and Rex. 3,307 feet. Release date not fixed.

ADVENTURES of a wild horse, as narrated by an old cattleman to his orphaned nephew, as they ride the range. It is a little naïve, but the way the horses are introduced is both natural and interesting. It provides a good short length novelty feature for any hall.

Story.—Whitey, a wild horse, takes charge of a herd, and keeps it out of the way of the round-ups. His pride is in his first colt, whom he teaches the ways of the plain and saves from the range. A rival stallion, El Diablo, tries to kidnap Whitey's mate, and in following him the colt is lost and attacked by wolves.

It is rescued by Whitey, who has recaptured his mate. As he and El Diablo are fighting again ranchers try to round them up, but fail; once again Whitey loses his son, but finds it being tended in the corral of the rancher who is telling the story. Finally, both he and his mate take up residence there, but El Diablo still roves the plain uncaptured and untamed.

Acting.—Hobart Bosworth tells the story well to Harry Harvey, Jun., and Frank Carfean. The two horses are excellently directed, and a mule provides some light relief.

Production.—Told in a simple manner against picturesque backgrounds, this picture has a great deal of natural charm. Camera work is very effective, and the animals are not called upon to do circus tricks; their charm lies in their behaving normally.

Points of Appeal.—Novelty value and strong equine appeal.

Exile Express

Grand National. American (A). Directed by Otis Garrett. Featuring Anna Sten, Alan Marshall and Jerome Cowan. 6,300 feet. Release date not fixed.

ROMANTIC melodrama, describing in picturesque, poignant and colourful terms, a Russian exile's bid for American citizenship. The main planks of the play are espionage and sentiment, the latter being represented by the plight of the refugee, and the two form the basis of first-class popular entertainment.

Wide exploitation values are in Anna Sten's confident return to the screen. Her English, like her acting, has vastly improved. Supporting cast is good, and so are the direction and presentation. Very good popular booking, one of immense topicality.

Story.—Nadine Nikolas, a Russian refugee, is assistant to Dr. Hite, inventor of a formula that will make fertile land barren. She hopes to take out naturalisation papers, but the night before her examination her employer is murdered by foreign agents. Before he dies Dr. Hite destroys his notes, and Nadine becomes the sole possessor of his secret.

The affair results in Nadine being sent to Ellis Island, and Steve Reynolds, a reporter, sees her when he arrives at the terminus to cover the departure of a notorious ex-gangster. Meanwhile, Paul, an international agent who has been posing as Nadine's friend, arranges to have her married to an American, but his intention to wrest Nadine's secret out of her goes astray when circumstances later make Steve her husband. Steve shoulders his unexpected but amiable responsibilities in a way that puts paid to Paul and his confederates, and, at the same time, gives Nadine American status.

Acting.—Anna Sten is ideally suited to the rôle of Nadine, she has feeling and not inconsiderable emotional ability. Alan Marshall has a way with him as Steve, and Jerome Cowan is vital and aggressive as Paul. Walter Catlett supplies good humour as Steve's understudy, and Stanley Fields and Irving Pichel head a competent supporting cast.

Production.—The main action takes place on the Exile Express, a weekly train that crosses America picking up aliens for deportation, and this, in turn, is interlocked with drama of wide inference and exciting potentiality. There are one or two loose ends, but these are interesting and alert in themselves, and in no way impair emotional equilibrium Every phase is up to date, narratal unity being consolidated by shrewdly cultivated feminine appeal. Atmosphere is very good.

Points of Appeal.—Comprehensive, up-to-date plot, good dramatic twists, keen acting, impressive performance by box-office Anna Sten, able support, feminine angle, and convincing presentation.

Western Jamboree

British Lion-Republic. American (U). Directed by Ralph Staub. Featuring Gene Autry, Smiley Burnette and Jean Rouverol. 5,136 feet. Release date not fixed.

TYPICAL singing Western with full quota of thrills, spills, riding and shooting, with an element of romance and more than the usual number of laughs. The authentic cowboy portions of the story are certainly put over with punch, if in the purely comedy sequences the action is inclined to flag a little

Story.—Gene Autry, foreman, and the boys of the Circle J ranch in Texas, are awaiting the arrival of a new owner when they find that Dan Haskell, an old prospector, has taken possession of the ranch-house so that he can pretend to his daughter, who is at finishing school, that he owns the ranch when she brings her fiancé and his mother for a visit.

Gene undertakes to help him out, and with the assistance of friends he transforms the place into the semblance of a "dude ranch." Meanwhile, however, gangsters are at work trying to locate helium gas on the estate, and the house-party is broken up by a pitched battle between the ranch hands and the would-be gas stealers. Betty Haskell's fiancé, disillusioned, leaves the way clear for Gene Autry, who has fallen in love with Betty, and she with him. And Van Fleet, the new owner, promotes him to manager in recognition of his action in foiling the robbers.

Acting.—Gene Autry is his usual athletic and tuneful self and satisfactorily accounts for the riding and shooting, while Smiley Burnette attends to the humour, which is of a particularly naïve variety. Most of the supporting rôles are adequately filled, except that some of the fun is apt to be forced.

Production.—As long as the story keeps out in the open and there is a full measure of authentic cowboy stuff going on, it progresses rapidly enough; although when the comedy takes it is not quite so hot.

Outdoor photography is good, cutting imaginative, and atmosphere authentic.

Points of Appeal.—Gene Autry's voice, the riding and gun-play, and Smiley Burnette's humour.

Cipher Bureau

Grand National. American (U). Directed by Charles Lamont. Featuring Leon Ames, Joan Woodbury and Don Dillaway. 6,363 feet. Release date not fixed.

MELODRAMA of romance, espionage and counter-espionage. The treatment is somewhat technical—the action revolves around an American Cipher Bureau, and deals at length with the decoding of messages—but there is, nevertheless, plenty of suspense to keep the average fan on tenterhooks. Feminine appeal is included in the story's ingenuity. Acting is competent, and atmosphere obviously authentic. Good two-feature programme booking.

Story.—Major Philip Waring, big-shot in the American Intelligence Service, leaves no stone unturned to locate a secret radio station used by enemy agents. The services of his young brother Paul, a naval ensign, are enlisted, and the youth falls for the beautiful Therese Brahm, one of the spies. In baiting a trap for the leader, Simon Herrick, Philip has to sacrifice Paul's good service reputation, but the ruse not only establishes vital clues, but proves that Therese has reformed and is entitled to Paul's love.

The successful round-up of the spies follows an ingenious attempt to broadcast a message by music. Paul is reinstated and marries Therese, while Philip takes time off to marry Helen, his secretary.

Acting.—Leon Ames acts with restless conviction as Philip, Don Dillaway is an enthusiastic Paul, and Tenen Holtz is clever as the chief spy. Charlotte Wynters and Joan Woodbury share the feminine honours

Production.—The acting, the actual story or the technical presentation are entitled to praise; the shortcomings lie in the excessive concentration on detail. The decoding of ciphers is interesting to the layman, but not to the extent that the procedure can be repeated. Emphasis on detail is, however, only a minor criticism; there is plenty of action—and lively, novel action at that—to amuse, thrill and intrigue the not too sophisticated. Production values compare with the best.

Points of Appeal.—Fascination of espionage, intriguing central theme, authentic stagecraft, competent cast, good thrills and shrewdly stressed feminine angle.

Huckleberry Finn

M-G-M. American (U). Directed by Richard Thorpe. Featuring Mickey Rooney, Walter Connolly and William Frawley. 8,182 feet. Release date not fixed.

PERIOD juvenile melodrama, giving a picturesque and accurate interpretation of the colourful escapades of incorrigible Huckleberry Finn, Mark Twain's famous juvenile character. There are many strings to the plot, but narratal complexity is no strain on the intellect. Eventful but unhurried, it provides pleasant, if artless, costume entertainment.

Incidentally, the casting of Mickey Rooney in the name-part is a shrewd move in more ways than one. He is definitely box-office. Very good booking, particularly for the family element.

Story.—Huckleberry Finn continually plays truant from school and the penalty is loss of promotion. His conduct is a source of worry to his benefactors, the Widow Douglass and Miss Watson, and to make matters worse his worthless father intimidates them. In desperation he runs away and is joined by Jim, a slave who is seeking freedom. A meeting with the "King" and the "Duke," a couple of confidence men, follows, and later Huckleberry prevents them from swindling two young girls.

Meanwhile, Huckleberry is reported dead in his home territory and Jim is accused of his murder. Other complications, some serious, arise, but the story ends with Jim getting his freedom and Huckleberry returning to his benefactors and making promises of reformation that are broken as soon as given.

Acting.—Mickey Rooney is in his element as Huckleberry Finn; the serious moments as well as the pranks come naturally to him. Rex Ingram is particularly good as Jim, and Walter Connolly and William Frawley get many a laugh as "King" and "Duke." Claire Blandick and Elizabeth Risdon contribute their quota in feminine rôles.

Production.—There is so much in the film, what with its depiction of spirited juvenile delinquency, commentary on the harshness of slave dealers, illustrations of audacious swindling and moments of frank burlesque, that it is not always easy to keep its fundamentals in clear perspective.

However, whenever the continuity or the audience's memory is at fault, there is always Mickey Rooney to fill in the breach. He can improvise as well as act, and his audacious performance, together with picturesque and accurate backgrounds, converts an American classic into entertainment of wide mass and family appeal.

Points of Appeal.—Engaging, eventful story, clever performance by Mickey Rooney, very good supporting cast, human angle, refreshing humour, and star and title values.

Let's Be Famous

A.B.F.D. British (U). Directed by Walter Forde. Featuring Jimmie O'Dea, Betty Driver and Sonnie Hale. 7,300 feet. Release date not fixed.

MUSICAL comedy extravaganza, turning on the adventures and misadventures of a stage-struck Irish youth, and a similarly affected North Country girl. Virtually a radio jamboree, the film has little set design, but what it lacks in story strength and originality it gains in exuberant versatility of team work and brightness of surface incident.

The concluding episodes are little short of a riot. The popular stars give of their best, and technical presentation is ambitious. Cast-iron comedy bet for the crowd.

Story.—Jimmy, an Irish youth, has ambitions to become a great singer. Betty, a North Country girl, wants to break into variety. Their paths cross. Finch and Blake, rival talent scouts for advertising firms, see good material in Betty. Blake beats Finch on the post when it comes to signing her up. Meanwhile, Jimmy is thrust into a B.B.C. spelling bee by mistake, and the rumpus that follows results in publicity.

In desperation, Finch gives Jimmy a trial, but his try-out is a disappointment. Both Finch and Jimmy find themselves without work. However, a last minute twist, the prelude to which is a parachute stunt, sees Finch and Jimmy unexpectedly teamed up as radio humorists, and Betty well on the way to fame, with Blake as her permanent manager.

Acting.—Betty Driver is reminiscent of Gracie Fields, as Betty, but by no means imitative. She is versatile enough to stand on her own feet. Jimmie O'Dea and Sonnie Hale take some little time to warm up, but when they do they score many a laugh in double harness. Lena Brown, Patric Barr, Basil Radford and Milton Rosmer work hard and with good results in support.

Production.—The Irish opening is a little protracted, but there is never a let-down in the laughter once the principal characters are brought together. The B.B.C. spelling bee sequences, the rehearsing of the parachute stunt, and the stunt itself, and the final touch of burlesque played out in a French broadcasting station, are funny enough to offset initial criticism. Song and musical embellishment generally are, incidentally, put over with pep and infectious virtuosity. In brief, a lively romp.

Points of Appeal.—Bright, happy-go-lucky plot, popular comedy team, good gags, ambitious staging, and tuneful numbers.

Trouble in Texas

A.B.F.D. American (U). Directed by R. N. Bradbury. Featuring Tex Ritter and Rita Cansino. 5,102 feet. Release date not fixed

SINGING cowboy rounds up gang of rodeo racketeers who were responsible for his brother's death five years previously. It is conventional enough, but action is fast, and Tex Ritter puts in some clever acrobatic work on horseback. Rodeo scenes add interest to a picture which should please Western fans and juveniles.

Story.—Tex rides to attend a rodeo in a small town whilst looking for his brother's murderers. He is assigned by the sheriff to try to expose some men who are attending the rodeo and are suspected of foul play. Also on the track of the racketeers is a Government agent, Carmen, who poses as one of the gang. Eventually Tex fixes a series of crimes on the gang and brings them to justice. He had suspected Carmen, but the sheriff reassures him on that point.

Acting.—Tex Ritter sings three songs very well and also puts any amount of energy into his riding and fighting. Rita Cansino is adequate as Carmen, and the bad men are well enough played by Earl Dwire, Yakima Canutt and Charles King.

Production.—Rapid action helps cloak the plot's artificialities and rather ingenuous situations. It is developed briskly and well punctuated with fist fights and riding stunts. A particularly good one is when Tex chases the buck board on which the crooks are trying to make a get-away with money stolen from the bank. Cut-in rodeo sequences help to give atmosphere.

Points of Appeal.—Star, songs, rapid action and stunt thrills.

Never Say Die

Paramount. American (U). Directed by Elliott Nugent. Featuring Martha Raye, Bob Hope and Alan Mowbray. 6,830 feet. Released August 21, 1939.

CRAZY comedy burlesque depicting the adventures and misadventures of a liar from delicately handled hypochondriac. The fun is pretty fast and team-work is in healthy accord with the spirit of the story. Colourful pseudo-Continental backgrounds accentuate inherent exuberance. Good comedy booking for the masses.

Story.—John Kidley, a millionaire hypochondriac, takes the waters at a resort known as Bad Gaswasser. An acidity test is demanded, but the chemist is careless and John gets a report intended for a dog. The mix-up results in John's doctor giving him only thirty days to live. To add to John's troubles he is being pestered by Juno, a gold-digger and Olympic pistol champion.

Mickey Hawkins, a girl in the next suite, is engaged to Prince Smirnov, a man whom she does not love. John hears of this and, believing himself to be at death's door, helps Mickey out by marrying her. Prince Smirnov, Juno, and Henry Munch, Mickey's home-town boy-friend, hang around, each hoping to be in John's will. Complications arise when the erroneous diagnosis is discovered. By this time Mickey and John realise that they love each other. Finally John and Prince Smirnov meet in a duel, and Juno, who has now fallen for Henry, provides the happy ending with her own little pistol.

Acting.—Bob Hope is good as hypochondriac John; his sense of burlesque is easy, and Martha Raye is a subdued, but nevertheless effective, foil as Mickey. Andy Devine, Alan Mowbray, Gale Sondergaard and Ernest Cossart also capture the correct spirit of the fooling.

Production.—In this comedy gibes are made at the hypochondriac and the much-boosted Continental spa, and between the two targets there is no shortage of amusing gags. Unconventional nuptials account for much of the humour, but the brightest scene of all is the duel sequence. This is burlesque at its best; at the same time it furnishes a fitting end. The backgrounds are obviously phoney, but the incongruous touch is intentional. The film is sheer travesty, and boisterous travesty at that.

Points of Appeal.—Laughable story, good gags, eager team-work, colourful presentation, and star values.

Shadows Over Shanghai

Grand National. American (U). Directed by Charles Lamont. Featuring James Dunn, Linda Gray, and Ralph Morgan. 5,883 feet. Release date not fixed.

ROMANTIC adventure melodrama, played against Sino-Japanese war backgrounds. Espionage is the main plank of the exciting entertainment, and this in turn is supported by vivid aerial spectacle. Principal acting honours go to James Dunn and Linda Gray, both of whom perform with ingratiating naturalness. Atmosphere and technical work are good. First-rate popular booking.

Story.—Irene Roma, young Russian teacher at an American mission near Shanghai, is entrusted with an amulet, a key to Chinese gold, by her brother, who had been wounded by Igor Sargoza, a discredited Russian secret agent. Unable to leave Shanghai without a passport, Irene consults Howard Barclay, an English friend of her brother. Johnny McGinty, a young American newspaper photographer, who had previously saved Irene, is present, and he marries her so as to give her American citizenship.

A Chinese friend sends them a wedding present, but Yokahama, a Japanese dictator, intercepts it, and hides explosives in it. On its arrival Johnny decides to make it the hiding place for the amulet. At this juncture it is revealed that Johnny and Irene's marriage does not make her an American citizen. By the time a Chinese passport is secured Sargoza and Yokahama catch up with them. The explosive, however, straightens things out with apt irony.

Acting.—James Dunn acts with engaging blarney as Johnny McGinty, and Linda Gray has both charm and character as Irene. Ralph Morgan is also in his element as Barclay, while Robert Barratt and Paul Sutton look and act their parts as Sargoza and Yokahama.

Production.—The basic plot is cast in the serial mould, but narratal extravagance is cunningly offset by crisp, realistic acting and the sly use of authentic Sino-Japanese topicals. Adventure is accompanied by conviction, and takes in its stride thrills, spirited romance, comedy and detail of showmanlike topicality. Feminine appeal is another valuable accoutrement. Finally, a word for the soundness of the technical work generally.

Points of Appeal.—Lively story, topical interpretation, good thrills and suspense, pleasing romantic angle, feminine slant, realistic atmosphere, popular cast and good title.

The Long Shot

Grand National. American (U). Directed by Charles Lamont. Featuring Gordon Jones, Marsha Hunt and C. Henry Gordon. 6,241 feet. Release date not fixed.

ROMANTIC melodrama of the racecourse, so devised as to make ample opportunity for all essentials. Some of the incidentals are perhaps a trifle fantastic, but most are in the interests of feminine appeal. The build-up to the horse-race climax is brisk, while the climax itself carries abundant thrills. The casting is shrewd—the players are both competent and popular—and the atmosphere is the real thing. Good general supporting entertainment is indicated.

Story.—Jeff Clayton, young race-horse owner, saves Martha Sharon, a pretty girl, from being knocked down by a lorry, but at serious injury to himself. He goes to Arizona to recuperate. Before departing he hands his horses over to Henry Sharon, Martha's uncle. Lew Ralston, a crooked owner, is a suitor for Martha's hand, and he sees that Sharon's horses lose.

Before long Sharon has only Certified Check, a slightly lame horse, left, and to save it from his creditors he sends it out on a wild Arizona range. Later, Martha accepts Ralston's proposal, but rather than that she should sacrifice herself for her uncle Sharon fakes death and leaves Certified Check to her and Jeff. There are, of course, many complications before Martha and Jeff get together and Certified Check reaches the racecourse, but when the animal does it straightens matters out by winning a race worth $100,000.

Acting.—Gordon Jones and Marsha Hunt make a pleasing and romantic team as Jeff and Martha, C. Henry Gordon has no difficulty with the rôle of Ralston, and Harry Davenport applies the quizzical touch with good effect as Henry Sharon. George E. Stone, Tom Kennedy and George Meeker fill the leading supporting rôles.

Production.—The methods adopted by the villain are a trifle obvious; the hero's recovery is, to say the least, rapid; and uncle gets away with his faked death with incredible ease; yet, with all its reliance on hokum, the film manages to put over a bright and entertaining alternation of romance, comedy, villainy and racecourse thrills. The value of not having all the eggs in one basket is abundantly proved.

Points of Appeal.—Fascination of the racecourse, realistic thrills, good team-work, popular cast, pleasing romance, natural comedy, and authentic, exhilarating atmosphere.

Café Society

Paramount. American (A). Directed by Edward H. Griffith. Featuring Madeleine Carroll, Fred MacMurray and Shirley Ross. 7,549 feet. Release date not fixed.

BRIGHT comedy of a selfish, pleasure-seeking heiress who finds genuine romance, and finds herself, too, in an environment opposite to her own. Class war is the crux of the play, and the scales are weighted in the interests of mass appeal. The principal antagonists are brilliantly matched and the technical presentation is superlative. Smart dialogue spices the piquant jest. Capital light booking, one with star values, for all classes.

Story.—Chick O'Bannon, a reporter, is sent to interview Christopher West, a pleasure-seeking heiress, on her return from the Continent. His audacity intrigues her and she gives him a story. Later she throws a party at a fashionable café, and Chick gate-crashes to see Bells Browne, his neighbour in "digs," make her début as a gardenia-seller. Sonny De Witt, Christopher's publicity manager, tells her that she is slipping, that she is no longer news, and to prove to him he is wrong she wagers she will hit the headlines by the morning. She does by making up to Chick and inveigling him into marrying her.

Christopher figures on getting an immediate divorce, but her grandfather, fed up with her irresponsible conduct, persuades Chick to give her a run for her money. Soon the inevitable happens and Christopher falls for Chick, but she is jealous of Bells and does not neglect to show her spite. At this juncture an understanding bar-tender gives Christopher a lesson in how to take it. She profits, thereby proving herself worthy of her reporter Romeo.

Acting.—Madeleine Carroll has poise and is delightfully provocative as Christopher. She also endows herself with a magnificent wardrobe. Shirley Ross is effective in contrast as Bells, a victim of unrequited love, and Fred MacMurray acts with spirit and determination as Chick. Claude Gillingwater, Jessie Ralph, Allyn Joslyn and Paul Hurst are a clever supporting team.

Production.—The basic theme is the Cinderella one reversed, and to this evergreen material is tacked smart situations—the have-nots are cunningly allowed to score off the haves—and bright lines. The ensemble is effective, and it can be marked down as a chic bespoke box-office light booking for all classes. Additional selling equipment is, of course, to be found in the attractiveness of the cast.

Points of Appeal.—Popular story, smart treatment, competent feminine angle, snappy dialogue, lively twists, and star values.

I Met a Murderer

Grand National. British (A). Directed by Roy Kellino. Featuring James Mason, Pamela Kellino and Sylvia Coleridge. 7,089 feet. Release date not fixed.

RURAL romantic melodrama, telling of a young farmer's brief, yet idyllic, respite from the tragic but inevitable consequences of unpremeditated wife murder. The sincere attempt to embrace within one plot the full gamut of human emotions is not entirely successful, but near enough for the effort to impress others than the unsophisticated.

James Mason and Pamela Kellino handle the story, which, incidentally, is of their joint authorship, with genuine feeling, while director Roy Kellino follows up their earnest team-work with no little camera skill. Picturesque landscapes accentuate the tale's inherent tragedy. Out-of-the-rut booking for better-class halls.

Story.—Mark, a struggling farmer, has a nagging, unsympathetic wife, Martha, and a worthless brother-in-law, Jay. Spite prompts Martha to shoot Mark's dog Sheppie, and Mark, in his rage, kills her. Mark secretly buries his wife's body, but Jay is suspicious, and in the end Mark has to run for it. While on the road he meets and makes friends with Joe, a girl novelist, who is travelling around the countryside in a caravan. Their companionship lasts for weeks, but eventually Mark is recognised.

Before the police arrive he discovers that Joe knew who he was all the time, and that she has been writing a book around him. He challenges her, and at that moment the two realise they love each other. There is, however, no way out, and Mark's idyll ends with Nemesis at his heels.

Acting.—James Mason has no easy task as Mark, but it is not beyond him. He is psychologically sure of himself, and elicits no little sympathy. Pamela Kellino, too, has to portray the unconventional, and she, for the most part, is at ease with her rôle. Sylvia Coleridge and William Devlin are sound in very subsidiary support.

Production.—The director is not too sure of himself when he indulges in analogy, as, for instance, in the last reel when the fox hunt is compared with the man hunt, but apart from this form of artistic presumption, the story is straightforwardly told in terms that should appeal to all with imagination. There is human interest, suspense, natural comedy and the true poignancy of ecstatic romance.

All the action takes place out-of-doors, and picturesque natural scenery amplifies the emotional tenor of each and every scene. The climax is tragic, but both artistic and logical.

Points of Appeal.—Strong, intelligent story, sensitive acting, impressive pictorial quality, human and feminine angles, and provocative title.

King of the Underworld

Warner. American (A). Directed by Lewis Seiler. Featuring Humphrey Bogart, Kay Francis, and James Stephenson. 6,087 feet. Release date not fixed.

IT is seldom nowadays that one gets a novel approach to a gangster theme, but here is one which breaks new ground, and depicts a criminal with a Napoleon complex, who is outwitted by a woman he has injured. It is strong human stuff, well acted and characterised, and should prove a very good booking for any hall.

Story.—Carole and Niles Nelson are surgeons. Niles takes up betting, and when he is badly in need of money his chance comes when he miraculously saves one of Red Gurney's gunmen after a delicate operation for a gunshot wound. Later Niles is killed tending a gangster during a police raid, and his wife, who did not know of his activities, is put on trial. She is threatened with dismissal by the Medical Board unless she clears herself in two months. Learning that two of Gurney's men are gaoled in a small country town she goes there and starts a practice. During a fresh raid Gurney is wounded, and so is Bill Forrest, a starving novelist, whom the gangster had picked because he had written a book on Napoleon's downfall. Carole tends Bill, and later that night Gurney visits her, and she treats him.

Back in his hide-out Gurney makes the novelist write his biography, but meanwhile his wound becomes septic, and affects his eyes. Carole is fetched to him, and brings a drug which, when dropped in the eyes, renders the patient temporarily blind. She manages to escape with Bill, whom she also had to dope to avoid suspicion. Eventually the sheriff arrives and rounds up the gang. Carole finds happiness with Bill.

Acting.—Humphrey Bogart gives another of his arresting studies of criminals, and in this case makes it extremely interesting. Kay Francis is very good as Carole, and so is James Stephenson as the novelist. Niles is well characterised by John Eldredge.

Production.—The story has several novel twists, and is well worked out, with due regard to characterisation. There is a good deal of dialogue, but it is all to the point, and the action sequences are well handled. The picture as a whole is thoroughly convincing, and the director keeps one continually interested in the fate of his characters; they are flesh and blood creations.

Backgrounds are well varied, and always there is a good sense of action.

Points of Appeal.—Stars in out-of-the-rut gangster drama.

REISSUE

Happy Ever After

Ambassador. German (U). Directed by Paul Martin. Featuring Jack Hulbert, Cicely Courtneidge, Sonnie Hale and Lilian Harvey. 7,897 feet. Release date not fixed.

REISSUE, originally reviewed in the KINE., November 17, 1932. The summing up was as follows: "Musical romance, with strong British cast and lavish and artistic presentation, but thin story and leisurely treatment. Moderate light booking with strong box-office potentialities in the stars."

SHORTS OF THE WEEK REVIEWED

ASSOCIATED BRITISH

†*STONY GROUND* (*Over the Garden Wall series*). *British* (*U*). *One reel. Release date not fixed.*—Interesting gardening short, with commentary by C. H. Middleton, of B.B.C. fame, illustrating the hazards of rock-garden building. Final scenes in Dufaycolor are responsible for a showmanlike touch. Good general fill-up.

GEN. F.D. UNIVERSAL

HOLLYWOOD BOWL. American (*U*). *One reel. Release date not fixed.*—Cartoon, taking the form of a burlesque of a Hollywood Bowl recital. Caricatures of well-known stars are effectively drawn. Good offering of its type.

CREWS COURAGEOUS. British (*U*). 1,000 *feet. Release date not fixed.*—Comprehensive, interesting short of North Sea herring fisheries. The subject is treated intelligently, and is backed up by informative commentary and excellent photography. Its seascapes are superb. Outstanding featurette.

GOING PLACES. No. 58. *American* (*U*). 836 *feet. Release date not fixed.*—The curious trade of Thomas Broughton of Cape Cod, who makes toy windmills and human animal figures to move by wind. Also a visit to the Island of Corsica, affording picturesque glimpses of peasant life, Napoleon's birthplace, and a good idea of the island generally. An attractive short.

NAUTICAL KNIGHTS. American (*U*). 1,713 *feet. Release date not fixed.*—A ship's concert provides the excuse for a varied collection of cabaret turns, well up to average. Bright and well presented.

LITTLE BLUE BLACKBIRD. American (*U*). 632 *feet. Release date not fixed.*—Cartune comedy of bird life, with ingenious idea agreeably presented. Tuneful accompaniment. An acceptable fill-up.

M-G-M

MEN OF STEEL. American (*U*). 1,887 *feet. Release date not fixed.*—"Amateur Theatrical" show by employees of a washing machine factory provides framework for bright musical short, which has tuneful song numbers and sound comedy values to recommend it. Competent cast is headed by Doris Weston. Excellent programme item of its type.

ONCE OVER LIGHTLY. American (*U*). 1,709 *feet. Release date not fixed.*—Hilarious skit on American college football pictures. College in this instance is one for barbers, with hero achieving miraculous eleventh-hour win for dear old alma mater in annual shaving contest against rival varsity. Burlesque is amusingly put over, and with Billy Gilbert and Dixie Dunbar contributing name values, this is a first-class filler for any programme.

THERE'S REASON IN RUMBA. British (*U*). 1,743 *feet. Release date not fixed.*—Latest edition in Romance and Dancing Series, interestingly traces origin of rumba from Spanish peasant dance through its development in South America to the present version. Dance numbers are effectively staged, and commentary is informative. Useful short for majority of halls.

HOW TO WATCH FOOTBALL. American (*U*). 834 *feet. Release date not fixed.*—Robert Benchley demonstrates as amusingly as ever the trials and tribulations involved in attending a football match, and arrives at the conclusion that the best way is to stay at home and listen in. Well up to the Benchley standard, this is a short with box-office value in spots where series are appreciated.

PENNY'S PICNIC. American (*U*). 908 *feet. Release date not fixed.*—This Pete Smith Speciality features woman journalist cookery expert, who demonstrates the right way to cook meal at picnic. Good leavening of humour is provided by "dumb" blonde, and the usual sparkling Pete Smith commentary. Usable item for most audiences.

THE HONDURAS HURRICANE. American (*U*). 764 *feet. Release date not fixed.*—Captain and Kids Cartoon, with Kids saving Captain when he is forced into matching his rooster with the "Champ" by bringing in an eagle. Amusing cartoon featurette that should go down well in any programme.

DOUBLE DIVING. American (*U*). *One reel. Release date not fixed.*—Aquatic short introducing a couple of brilliant simultaneous high divers. Superlative photography and great commentary by Pete Smith round off the attractive novelty. Outstanding featurette.

NEW ROADWAYS (*Passing Parade*). *American* (*U*). *One reel. Release date not fixed.*—Up-to-date scientific-magazine short. Treatment both intelligent and showmanlike. Excellent featurette.

PARAMOUNT

FROLICKING FROGS. American (*U*). *One reel. Release date not fixed.*—Grantland Rice sportlight introducing the only tame group of frogs. Commentary and photography very good. Capital novelty fill-up.

TECHNIQUE

†*SPRING-TIME IN THE HOLY LAND. British* (*U*). 1,500 *feet. Release date not fixed.*—Pleasant Dufaycolor subject describing the many activities in Palestine during spring. Some interesting contrasts are drawn with the old-time conditions which still prevail in many quarters and the present-day developments in the large centres, such as Jerusalem. Excellent featurette for family and better-type houses.

† In Colour.

"WOMAN DOCTOR"

Scenes from "WOMAN DOCTOR, which British Lion is Trade showing on Tuesday evening. Frieda Inescort, Henry Wilcoxon, Sybil Jason and Claire Dodd are the principals of this marital drama, which is said to be sincerely acted and handled with rare sympathy

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Clive Brook Makes You Like His Boarder

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Clive Brook Sustains

MYSTERY

"The Ware Case"

CLIVE BROOK'S RETURN TO THE SCREEN

"The Ware Case" is an Object Lesson in Economic Efficiency

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"The Ware Case"

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And those six Angels wit

"DEAD E

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TRADE
PHOENIX THEAT

KINEMATOGRAPH WEEKLY
March 2, 1939

t big—and bold . . They made it the way 'Angels' and 'Dawn
nade . . They made it 1939's first blast of screen dynamite . .

en WARNERS made a star of

HN GARFIELD

sensational characterization you wouldn't believe
e — — if you hadn't seen 'Four Daughters' . . . in

They Made
le a Criminal

And those six Angels with Dirty Faces, The

AD END" KIDS

AINS · ANN SHERIDAN · MAY ROBSON · GLORIA DICKSON
with

d by Busby Berkeley · Screen Play by Sig Herzig, From a novel by Bertram Millhauser and Beulah Marie Dix · Music by Max Steiner.

TRADE SHOW
OENIX THEATRE, TO-NIGHT
MARCH 2. at 6.30

ACTION *comes back to the Screen* in TECHNICOLOR

DARRYL F. ZANUCK'S
PRODUCTION OF

JESSE JAMES

the most colourful outlaw that ever lived!

TYRONE
POWER

The most exciting picture you ever saw!

HENRY
FONDA

NANCY
KELLY

RANDOLPH
SCOTT

HENRY HULL • SLIM SUMMERVILLE • J. EDWARD BROMBERG • BRIAN DONLEVY • JOHN CARRADINE
DONALD MEEK • JOHN RUSSELL • JANE DARWELL

***Directed by* HENRY KING**

ASSOCIATE PRODUCER AND ORIGINAL SCREEN PLAY BY NUNNALLY JOHNSON

20th CENTURY FOX

LONDON TRADE SHOW:
CENTURY THEATRE, Soho Square, W.1; Monday, MARCH 13th,
11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

NAMES *in the* NEWS

J. G. BEVAN WALKER

PATRICK REED

BERNSTEIN CIRCUIT CHANGES : FAREHAM APPOINTMENT : ORGANIST MANAGER IN WALES : C. LESTER GILES' INTERESTING CAREER : B. WOOLLEY AT BOLTON

There have been several changes in the management of Bernstein houses in the London area.

A. Fraser Green, who took charge of the Edmonton Empire last April, has moved to the Wandsworth Road Granada in place of **T. Reeve Hicks**, and the vacancy at Edmonton is now filled by **Hugh Ellis**, son of a well-known executive of the Olympic Kine Laboratories, Croydon. He has been with Bernstein Theatres about five years in all, but left the film Trade a year ago to undertake other work. He rejoined the firm last October as relief manager. It is of interest to record that Mr. Ellis was at one time assistant manager at Edmonton.

Assistant to Mr. Ellis at Edmonton is **H. L. Hobden**, transferred from the Maidstone house, to which **C. E. Hurst** has moved from the Granada, Harrow. Mr. Hurst joined the circuit in November, 1937, after service with Union Cinemas.

S. J. Salter, formerly assistant manager at the Edmonton Empire since November last, has been transferred to the Willesden Granada.

East London Switch Round

When **H. J. Coode** took charge of the reconditioned State (formerly the Premier) at Leytonstone recently his place as manager of the Walthamstow Empire was taken by **W. I. Phillips**. Mr. Coode was in control of the Islington Carlton for four years before going to the Broadway, Deptford, in May, 1935, whence he transferred in December, 1935, to the Islington Lido. He moved shortly afterwards to the Walthamstow hall, where he has been ever since.

Mr. Phillips, who joined the circuit last Christmas as relief manager, was previously at the Cameo, Charing Cross Road.

The management of the Embassy Cinema, Fareham, has been taken over by **H. Pearson**, from the Broadway Theatre, New Cross, in succession to P. Giles, who has resigned.

Odeon Appointments

Jack G. Bevan-Walker, who has been appointed manager of the Odeon, Motherwell, in succession to the late David Martin, was formerly assistant manager at the Odeon, Chesterfield. Before joining the Odeon theatre circuit he was for a number of years in the Foreign Exchange business on the French Riviera.

J. Wheeler, manager of Llandudno (North Wales) Odeon Theatre, has been transferred to the Glasgow Odeon circuit. He has been very popular at Llandudno, where the Odeon staff have presented him with a fountain pen as a token of their esteem.

He is succeeded at Llandudno by **Wyndham Lewis**, formerly manager of the Theatre de Luxe, Gloucester, which was recently completely destroyed by fire. In addition to being resident manager of the Llandudno Odeon, Wyndham Lewis will also act as organist of the kinema.

Since joining the Trade nine months ago **C. Lester Giles** has made rapid progress with the result that he is now managing the Princess Cinema, Northants, for the J. F. Emery Circuit. Although he has had no previous experience in the kinema world Mr. Giles is not exactly a stranger to the entertainment business, for previously he had for some years toured and business managed his own legitimate theatre shows. That he is fully qualified in his new sphere is proved by the fact that recently he was the most successful candidate in examination in kinema management. In addition to his business ability Mr. Giles is also a keen exploiteer. Many of his efforts have appeared in our showmanship columns.

W. S. Gibson, the new chairman of the Northern C.E.A., is a director of Thompson's Enterprises, Middlesbrough, which owns 14 kinemas in the North-East. Last year he was president of Middlesbrough Rotary Club. He is particularly interested in the technical classes for operators, which, due to his enterprise, were established at Constantine College, Middlesbrough, two years ago.

C. Blagbrough Retires

Charles Blagbrough, for the past 23 years chairman of the Elite Picture House Co., Ltd., Bradford, and manager of the Elite Picture House during the whole of that period, is to retire from business. Aged 73, Mr. Blagbrough must be one of the oldest kinema managers in the country.

He has had retirement in mind for some time, and now the question has been decided through the sale of the Elite Co.'s two neighbouring kinemas, the Elite and the Coliseum, to the group of local business men who own the Glenroyal at Shipley and the Glenroyal at Horsforth.

Bernard M. Woolley has taken over the managership of the Lido, Bolton, in succession to W. Haydn Ellwood. He comes from London, and has had experience in the entertainment world at Manchester, Leicester, Morecambe and Great Yarmouth.

Len Bithell, under-manager at the Tower, Morecambe, has taken over the management of the Arcadia Theatre, Colwyn Bay, from **H. Murray**, who has been appointed manager of the Belfast Hippodrome.

Patrick Reed, of the Odeon, Portsmouth, is still adding to his exploitation triumphs. His latest award is a special certificate, which was accompanied by a cheque, from C. M. Woolf, managing director of G.F.D., Ltd., "for merit and outstanding exploitation" of "Pygmalion."

A.B.F.D.'s Spring Sale Conference

BEN HENRY OUTLINES EALING STUDIOS' STRENUOUS PROGRAMME

LAST week the entire sales force of Associated British Film Distributors gathered in London to attend the Spring sales conference presided over by Reginald Baker and Ben Henry.

Their first engagement on arrival was to attend the Trade show of "The Rudd Family Goes to Town" at the Phœnix Theatre—the Australian film acquired by the company and which has been extremely well received at its Trade showing. On the same evening, following the Conference dinner, they had the opportunity of noting with pleasure the enthusiastic reception accorded to an Ealing film, "Let's Be Famous," starring Jimmy O'Dea, Betty Driver and Sonnie Hale, and directed by Walter Forde.

Ben Henry, general manager, presided at the opening session of the Conference on Thursday morning at head office. In greeting his salesmen, Mr. Henry drew their attention to the fact that the original sales force gathered at the inception of the company was still intact with the exception of two newcomers in one branch, Liverpool—Richard Arbus and C. Goldstone.

Optimism Justified

Reviewing the present year's product, Ben Henry stated that the films already delivered from the Ealing studios had more than justified the optimism he had expressed at the previous convention.

They had already seen "The Gaunt Stranger," "The Ware Case" and "It's In the Air," and had an opportunity of assessing the box-office potentialities of these films. He was equally optimistic with regard to the next productions, which he promised would fully maintain the high standard already set by the previous films.

Mr. Henry also stressed the tremendous advantage to the sales force in having a definite continuity of product and also claimed that the Ealing Studios, at the present time, were the only studios entirely devoted to the production of British films with definite commitments which will ensure their working at high pressure for every day during 1939.

A Fine Line-up

Mr. Henry listed the films which have been completed at Ealing and which were either being Trade shown during the convention or being prepared for Trade shows in the very near future. These were: "Let's Be Famous," the new Formby film, "Trouble Brewing," and a film version of Edgar Wallace's most popular book, "The Four Just Men," in which an excellent cast was headed by Anna Lee, Griffith Jones, Hugh Sinclair and Frank Lawton—Walter Forde directing. He mentioned also the two films currently in production—"Young Man's Fancy," for which one of the finest British casts ever seen on the screen has been assembled—and "There Ain't No Justice," a boxing film in which four young people were given a break as potential new box-office names—Phyllis Stanley, Jill Furse, Nan Hopkins, and the director, Pen Tennyson, who received his training from Alfred Hitchcock. The film also boasted well-established and popular artistes like Jimmy Hanley, Mary Clare, Edward Rigby, Edward Chapman and Richard Ainley.

The members of the organisation then proceeded to the studios for lunch, where they were welcomed by Michael Balcon, who addressed them in the theatre.

Michael Balcon corroborated Ben Henry's remark about the full pressure work which will go on in the studios until the end of the year, and told the salesmen that while it was impossible to prophesy a winner in every production he could confidently promise that they will receive a consistent rota of films which they will be glad to sell. He also paid a striking tribute to a fellow-producer, Jack Kitchin, now in charge of the Formby films, and to Anthony Kimmins, author and director of the Formby comedies.

They then visited the sets of "Young Man's Fancy" and "There Ain't No Justice," meeting the two directors, Robert Stevenson and Pen Tennyson, and several artistes.

Opportunities for Salesmanship

Returning to Town Reginald P. Baker, managing director of the associated companies, addressed the sales force and again stressed the exceptional opportunities 1939 held for Ealing productions.

The delegates finally attended the Trade presentation of "Trouble Brewing" at the Phœnix Theatre, which proved an excellent engagement on which to terminate what was unanimously regarded as the most successful conference A.B.F.D. have held since the inception of the company six years ago.

A reception was held after the film, during which the salesmen had the opportunity of meeting several artistes out of this comedy, including Googie Withers, Garry Marsh, C. Denier Warren, Joss Ambler and Ronald Shiner.

Delegates at the A.B.F.D. Spring Sales Convention lunch at the Ealing Studios, with Michael Balcon, production chief, Ben Henry, general manager, W. G. Rayner, director of the companies, Jack Kitchin, producer of the Formby comedies, and Anthony Kimmins, author and director of the Formby comedies.

Changes in Renters' Personnel

NORTHERN AREA AFFECTED

M. Lawrence, previously 20th Century-Fox Leeds branch manager, has been appointed special representative with the British Lion sales force. He will cover all territories and will shortly be contacting his many friends in Yorkshire, Lancashire and the Northern Counties.

C. Goldstone has relinquished his position on the sales staff of United Artists at Liverpool to join the Liverpool branch of Associated British Film Distributors as traveller. The local manager of A.B.F.D. is R. Arbus.

Part of the North Lancashire territory, formerly worked from the Manchester branch of Associated British, has just been added to the territory covered from the Liverpool branch of the company. The territory transferred to the Liverpool branch includes Blackpool, Lytham St. Annes, Fleetwood, Morecambe, Leyland, Lancaster, Kirkham, Thornton, Poulton, Grange-over-Sands, Dalton, Barrow, Cleveleys, and Bispham. Arthur Sydney is manager of the Liverpool branch of the company.

At Manchester, where Herbert Crossley is manager, Leslie Miller has relinquished the position of salesman.

BRITISH LION'S GROUP OF SEVEN

Next Week's Trade Shows Headed By "Woman Doctor"

WIDELY CONTRASTED ACTION SUBJECTS

A NEW group of Republic films, comprising seven new productions, is announced by S. W. Smith, managing director of British Lion, for Trade show the week commencing March 6.

This new group, which is marked by a distinct variation of subject material and with widely contrasted backgrounds, as well as strong stellar qualities, is headed by "Woman Doctor," the new starring vehicle of Frieda Inescort, star of "The Trial of Portia Merriman," a previous Republic subject, which proved a great success in this country, and the new story again introduces the star as the career woman type, but in this instance she appears as a successful woman surgeon.

The complete Trade show list is as follows:—

Monday, March 6, "Mysterious Miss X," Piccadilly, 3 p.m.

Tuesday, March 7, "Prairie Moon," Own Theatre, 11 a.m.; "Flight from Justice," Phœnix, 3 p.m.; "Woman Doctor," Phœnix, 8.30 p.m.

Wednesday, March 8, "Heroes of the Hills," Own Theatre, 11 a.m.

Thursday, March 9, "Fighting Thoroughbreds," Phœnix, 3 p.m.

Friday, March 10, "Come On, Rangers," Piccadilly, 3 p.m.

"Career v. Home" Theme

Frieda Inescort, Henry Wilcoxon, Sybil Jason, Claire Dodd, and Cora Witherspoon are the leading players in "Woman Doctor," which was directed by Sidney Salkow.

"Woman Doctor" is a delicate approach to a difficult theme. The writers have taken the idea of a successful woman surgeon. Dr. Judith Randall, whose whole life is wrapped up in her work at the hospital, to the extent that she neglects her husband and her young daughter. Her husband finds solace in the company of a beautiful friend, and even the child finds that her father's friend is more often her companion than her mother.

One day at the hospital Judith is about to commence a major operation when her daughter brings in their pet dog which has been run over and asks her mother to attend to it. On the grounds that she is about to try to save a human life, Dr. Randall sends her daughter to the local vet., who lets the animal die. The child believes that her mother deliberately let the pet die . . . which causes the first upheaval, and eventually leads to a separation between husband and wife. Her husband allows Judith to keep the child provided that she attends the hospital less often. Judith agrees, but the work at the hospital increases, and through no fault of her own she neglects the child. Her husband discovers the truth when he finds the child playing alone on the roof of a penthouse. The story then moves to a dramatic climax, which should have any audience breathless with interest.

"Woman Doctor" has the right type of story and treatment, which should have a wide appeal to audiences in this country, for the three leading players, Frieda Inescort as the woman doctor, Henry Wilcoxon as the husband and Sybil Jason as their child are all British. The theme of "career v. home" should be of interest to women audiences, to whom the story makes a definite appeal.

New Laugh Team

"The Mysterious Miss X" is a comedy mystery thriller with a strong cast headed by Michael Whalen, Mary Hart, Chick Chandler, and Mabel Todd.

Never for one moment does the fun let up, so tightly knit is the story. Almost every exciting incident in the film is turned into comedy, with the result that there is a laugh in every foot.

Michael Whalen is an actor stranded in an American small town, and because he plays Englishmen on the stage, and sometimes detectives, he is mistaken for a Scotland Yard man, and invited to help solve a baffling murder. As he himself is a suspect, owing to the fact that the murder took place in the next room to his, and he was found locked in with the body, he feels that perhaps it would be best to give the police whatever assistance he can! Later the crime is found to have been committed by a girl wearing a hood over her head. She is promptly nicknamed "The Mysterious Miss X" by the local papers.

All the Thrills of the Turf

Although films with a background of racing are prominent nowadays, "Fighting Thoroughbreds" is a film that's different, for it is the charm of the story coupled with all the excitement and romance of the Turf that makes the subject an outstanding example of its type.

Running parallel with the story of the old trainer and his pretty daughter is the appealing romance between the girl and a young doctor whom she calls in to aid a young colt upon which all their hopes are based, which has injured itself in training. There is a rivalry between two stables which comes to a head when the parentage of the colt is questioned, and the girl almost loses the chance of entering her horse for the American Derby. There are kidnappings and all manner of tricks tried to stop the horse running, but eventually the crooked gamblers behind the plot are arrested, and the horse is able to enter for the race.

Mary Carlisle is the pretty owner of the horse, George Hayes is her father, Ralph Byrd the young doctor, Robert Allen his rival for the girl, and the rest of the cast is made up of Marvin Stephens, Charles Wilson, Kenne Duncan, Victor Kilian, and Eddie Brian. Sidney Salkow directed.

New Gangster Plot

Robert Livingston and June Travis, recently together in "The Night Hawk," are again teamed as the romantic leads in "Flight from Justice," a gripping gangster story with a new plot.

The action opens with a terrific thrill, and keeps up the pace throughout. June Travis is in love with John Gallaudet, notorious gangster, who is about to serve a 20 years' sentence for robbery. So sure is June that Gallaudet is innocent that she plans to wed him in the prison chapel and then wait for him until he has served his sentence. In the middle of the ceremony the bridegroom escapes, and the rest of the film is devoted to the police hunt for him. Meanwhile, Robert Livingston, a private detective investigating the Gallaudet case, sows the seeds of doubt in Anne's mind concerning her lover's innocence. The rest of the action takes place in a cross-country coach, which the gangsters are using to make their getaway. Nick Grinde directed.

Mary Hart and Michael Whalen are the leading players in the British Lion-Republic film THE MYSTERIOUS MISS X, which is to be Trade shown on Monday, March 6, at the Piccadilly Theatre at 3 p.m.

Gene Autry's New Film

A feature of the new Gene Autry musical Western, "Prairie Moon," is that Tommy Ryan, the star of "Tenth Avenue Kid," plays an important rôle, that of a tough little East-side kid who goes West to the Autry ranch, and thinks he knows it all. He is one of three orphan children of a rustling gangster, who asks Gene Autry to take care of his three sons who are living in New York.

The three boys are three of the toughest little kids who ever lived in a tenement district, and find that rustlers are more in their line than the law-abiding Autry and his side-kick Smiley Burnette before the former suceeds in convincing them that they are out to help them.

Tommy Ryan gives another remarkable display of his fine acting talents. Romance is supplied by Shirley Deane, well known as the married daughter in the Jones Family series, whilst Warner Richmond, Stanley Andrews and William Pawley make up the rest of the cast. Gene Autry has several new songs to sing which he renders in his usual inimitable style. Ralph Staub directed.

Film of Texas Rangers

An exciting story of early days in Texas of the famous band of Rangers is the subject of the second film starring Roy Rogers, Republic's new outdoor singing star, entitled "Come On, Rangers," which has been a big hit throughout America, audiences particularly liking the team of Roy Rogers and Mary Hart, co-starred for the first time. The story itself is about a crooked politician who tries to form a rival organisation to the Texas Rangers, to be used to aid his own gang of crooks. The unmasking and breaking down of the plot forms the main pivot of the story, which is told in quick action style. Roy Rogers has several new songs to sing in the haunting hillbilly style, and Raymond Hatton supplies the comedy sequences. Joe Kane directed.

(Continued at foot of next column)

Latest Mesquiteers Western

The latest of the Three Mesquiteers series has for the basis of its story the regeneration of criminals. "Heroes of the Hills" opens with the Three Mesquiteers working out a scheme to allow well behaved convicts to work out their sentences on the local farms, but a local construction firm, hoping to be awarded a contract to build the new prison, plan to overthrow the experiment by hiring men to impersonate convicts and allowing them to steal and plunder, and hoping that the convicts will be blamed, and the Mesquiteers' scheme wrecked.

The novelty of the story and the regeneration of the criminals are added interests to the usual thrills, fast horse riding, fights and double-crossing which is the necessary Western mixture. Ray Corrigan, Bob Livingston and Max Terhune appear as the Mesquiteers, supported by Priscilla Lawson, Le Roy Mason, James Eagles and Roy Barcroft. George Sherman directed.

D. E. GRIFFITHS

First National Continue "Action" Policy

"OFF THE RECORD" AND "SECRET SERVICE OF THE AIR"

"IN view of the terrific success of our 'Action' policy, which has been evident in so many of First National productions," states D. E. Griffiths, managing director, "we will continue to produce pictures which will have action as their prevailing quality, and in the coming months both our Teddington and Burbank studios will be delivering many pictures of this calibre."

In support of this statement, Mr. Griffiths announces the company have now completed arrangements for the Trade presentation of two new productions—both of these being from the Burbank studios. The films in question are "Off the Record," which is due to be shown at the Phœnix Theatre on Thursday, March 9, at 8.30 p.m., and "Secret Service of the Air," which is scheduled for presentation at the same theatre on Tuesday, March 14, at 3 p.m.

O'Brien-Blondell Vehicle

Joan Blondell and Pat O'Brien are co-starred in this comedy-drama with a newspaper background, which, however, according to D. E. Griffiths, managing director of First National, is no stereotyped story of newspaper life. The story has a most unusual angle.

Joan Blondell portrays the rôle of a girl reporter who makes up her mind to adopt Mickey, a tough kid, who has been sentenced to a reform school for crimes which he had committed—under pressure from his brother, as Miss Blondell believes. In her efforts to reform him she learns that she can only adopt him if she is married, so she succumbs to the urgent wooing of her boy-friend and fellow reporter, Pat O'Brien.

Her husband's reaction to the news that Mickey is to accompany them on their honeymoon is hardly encouraging to Joan, but she perseveres, and eventually succeeds in winning Pat over to her side—but not before Mickey has got himself—and Joan—into further trouble.

Besides Miss Blondell and Pat O'Brien the cast contains Bobby Jordan, erstwhile member of the "Dead End" sextette, who is said to give an attractive performance as Mickey, and Alan Baxter, William Davidson, Addison Richards, Joseph King, and Morgan Conway. "Off the Record" was directed by James Flood.

Secret Service Series

The second of these "action" productions is, if possible, even more vigorous than the first. The first of a series of secret service films promised by the Burbank studios, it has all the thrills of a secret service picture combined with those of an aerial film.

The leading rôle is portrayed by Ronald Reagan, who appears as a young pilot on the transport planes of the China Clipper Service. He is called in by a friend of his, a member of the United States Secret Service, to help track down a gang of smugglers who are operating by air on the Mexican border.

Reagan is dishonourably discharged and imprisoned for alleged smuggling from China, in order that he may have an opportunity of gaining the confidence of the leader of the smugglers who is serving a prison sentence. Having learned the name of the air-line concerned with the Mexican smuggling Reagan is released from prison and gets a job as a pilot with the line.

It is only after many exciting complications that Reagan is able to collect enough evidence to convict the smugglers—but not before he is involved in a café brawl that is an all-time high for the rough-and-tumble.

Besides Ronald Reagan, the cast contains many popular players and one notable newcomer. John Litel is seen as an assistant of the Chief of U.S. Secret Service, James Stephenson is the head of the gang, whilst others are Eddie Foy, Jun., Rosella Towne, Larry Williams, John Ridgely and Anthony Averill. Ila Rhodes, who has the leading feminine rôle opposite Reagan, is a very attractive newcomer to the First National roster, who is claimed to have turned in a fine performance.

"Secret Service of the Air" was directed by Noel Smith, and the original screen play by Raymond Schrock was based on material compiled by W. H. Moran, an ex-Chief of the United States Secret Service. Mr. Moran was also responsible for acting as technical adviser and script consultant for the picture.

Showing Next Week in London

Astoria.—"Listen, Darling" (M-G-M) and "Keep Smiling" (20th-Fox).

Carlton.—"Stolen Life" (Paramount).

Curzon.—Mon.: "Education de Prince" (United Curzon Corp.); Thurs.: "Trois Valses" (United Curzon Corp.).

Davis, Croydon.—"My Lucky Star" (20th-Fox) and "There Goes My Heart" (U.A.).

Dominion.—"The Young in Heart" (U.A.) and "The Return of the Frog" (British Lion).

Empire.—"Sweethearts" (M-G-M).

Gaumont.—"Gunga Din" (RKO-Radio).

Leicester Square.—"Son of Frankenstein" (G.F.D.).

London Pavilion.—"Exposed" and "Secrets of a Nurse" (G.F.D.).

Metropole.—"The Return of the Frog" (British Lion) and "Listen, Darling" (M-G-M).

New Gallery.—"Kentucky" (20th-Fox).

New Victoria.—"The Young in Heart" (U.A.) and "Keep Smiling" (20th-Fox).

Odeon.—"Little Tough Guys in Society" and "The Storm" (G.F.D.).

Paramount.—"Next Time I Marry" and "Fugitives For a Night" (RKO-Radio).

Plaza.—"Persons in Hiding" and "Never Say Die" (Paramount).

Regal.—"Gangster's Boy" (Pathé) and "Queer Cargo" (A.B.P.C.).

Ritz.—"The Citadel" (M-G-M).

Stoll.—"Snow White and the Seven Dwarfs" (RKO-Radio) and "Suez" (20th-Fox).

Tivoli.—"You Can't Take It With You" (Columbia) and "Letter of Introduction" (G.F.D.).

Warner.—"The Dawn Patrol" (Warner).

ODEONS HELP HOSPITAL

"Your Heritage" Screening

"Your Heritage," a short film featuring the work of the Hospital for Sick Children in Great Ormond Street, London, and starring Jack Hulbert, is being shown throughout the Odeon circuit commencing this week.

The film shows with human interest the great work of the hospital, which is likely to be imperilled through lack of financial support, and Mr. Hulbert, in characteristic style, tells his audience how to "feel good" by responding to the hospital's appeal for funds.

"Your Heritage" is being shown through the kindness of Oscar Deutsch, who has placed his kinemas and staff at the disposal of the hospital in order to help the funds.

WIGTON PLANS APPROVED

The Wigton (Cumberland) magistrates have approved plans for Wigton's new kinema in King Street. The plans had previously been approved by the county architect.

British Lion Trade Show Group

"DERBY SECRETS" RELEASED THIS WEEK

Popular Racing Series

The first of the series of the fifteenth annual issue of the now famous "Derby Secrets" is released this week, with 28 copies of the first issue circulating over a wide area.

Widgey Newman's production unit is hard at work and is rapidly getting "into the box" all the probable horses who will face the tapes at Epsom.

As in many previous successful years, the forecast of "Templegate," of the *Daily Herald*, will be used in the sixth film of the series. If the producer or "Templegate" are this year fortunate enough to repeat their Midday Sun forecast, "Derby Secrets" will indeed have something to be proud of.

Columbia's Double at London Pavilion

Columbia's double-feature programme at the London Pavilion, comprising the latest Joe E. Brown comedy—"The Gladiator"—and "Homicide Bureau," featuring Bruce Cabot and Rita Hayworth, has proved very successful and is being retained for a further week.

ON THE SOCIAL SIDE

STAFFS FROM 35 HALLS AT MANCHESTER A.B.C. BALL

Tribute by A. S. Moss to Workers' Loyalty

JUST over a thousand persons, employees of 35 A.B.C. kinemas and their friends, attended the first annual film ball, held under the auspices of A.B.C. and organised by the area supervisor, L. Lewis, at the Ritz, Manchester, on Friday night.

The visitors included Arthur S. Moss, general manager of A.B.C., who made a special journey from London. Also present were Mr. Prodgers, supervisor for the Yorkshire area, and Mr. Spivey, joint supervising engineer. They, along with the theatre staffs, paid generous tribute to L. Lewis for the excellent arrangements made.

Twelve prizes were given for various dance competitions. Everything went off with such a swing that it is confidently predicted other social functions, which may be arranged by Mr. Lewis, will receive even greater support. Not the least satisfactory result is that at least £50 will be handed over to various charities.

A souvenir programme of 24 pages and cover, edited by L. Lewis, was distributed to the guests. It contained a personal message from A. S. Moss, who voiced his thanks and appreciation to staffs for their conscientious service and loyalty to the company. There was also a contribution under the pen name of "Siwel" on "It is time Manchester had Sunday kinemas." Familiar arguments are stated and common misconceptions about Sunday kinemas are removed.

Finally, a word of praise is due to the committee which organised the ball: L. Lewis (chairman), H. R. V. Jordan (secretary), and Messrs. H. Crossley, H. W. A. Grove, C. Hadfield, T. Hellet, E. Hough, E. L. Jennings, T. E. Phillips, H. E. Spooner, W. D. Sullivan and R. Winslow.

STAR AT G.-B. STAFF DANCE

Popular Yeovil Reunion

Attended by a company of over 350, the first dance held by the staff of the Gaumont Palace, Yeovil, in the Princes Street Assembly Rooms was a great success and is likely to become an annual event. The proceeds were in aid of the company's Benevolent Society. The guest of honour was Glennis Lorimer, the "Gainsborough Lady," who, with W. Colledge, distributed the prizes. Miss Lorimer and R. H. Etchells (Western Area director of publicity) were among the winners of "spot prizes." Captain Flitcroft, of Weymouth, was M.C.

Excellent arrangements were made by W. Colledge, assisted by Mr. Speller and A. Richards.

Before the dance Miss Lorimer was welcomed to the Gaumont Palace by Phillip E. Davy, manager, and was introduced to the audience from the stage by J. D. Saunders (Western Area superintendent for Gaumont-British). Miss Lorimer mentioned that she is at present making a film with Will Hay called "Ask a Policeman."

Miss Lorimer also attended the dance at the Regent, Weymouth.

HARTLEPOOL MANAGERS' UNITED EFFORT

Mayor on "A Wonderful Success"

"A wonderful success" was how Ald. R. H. Carter, Mayor of Hartlepool, described the first Kinema Ball organised by a committee of all the kinema managers in the two Hartlepools. It attracted about 500 people to the Borough Hall, Hartlepool.

Every proprietor of kinemas and theatres in the Hartlepools gave a prize, and these were distributed to the winners by the Mayoress of Hartlepool, Mrs. Carter, and the Mayoress of West Hartlepool, Mrs. W. Sparks.

Mr. Last, chairman of the committee, thanked the civic party for their interest in the event, which was in aid of the two local hospitals and the Cinematograph Benevolent Fund. Messrs. Carter, Queen's, Hartlepool, and Reynolds, Rex, West Hartlepool, proved ideal M.C.s.

Odeon's Head Office Party

Thursday, March 16, will find the Birmingham headquarters' staff of Odeon Theatres, Ltd., spending the night at Tony's Ballroom, Birmingham, on the occasion of their annual staff dance. The organisers extend a hearty welcome to the managers and staffs of the local Odeon Theatres to join them.

Kine. Variety Ball

Organised by the kinemas and theatres in the town, a kine-variety ball will be held at the Astoria Palais de Danse, Bolton, on Friday, March 31. Profits will be handed to the Bolton and District Nursing Association. There will be dancing from 8 p.m. to 1.45 a.m. and tickets are 5s. each, including refreshments.

Radcliffe Staff Dance

New Empire (Burnley), Ltd., proprietors of the Bridge and Coliseum Cinemas and Picturedrome, Radcliffe, held their sixth annual staff dance at the Boar's Head Hotel, Radcliffe, on Friday, February 24. There was dancing from 11 p.m. to 3 a.m.

Members of the RCA Family Circle at the first annual dinner dance. The party includes Capt. J. C. Atkinson, reproducer sales manager, S. M. Johnston, recorder sales manager, F. A. Turnor, secretary, and H. W. Swartout, one of the company's American executives who is visiting England

Civic Guests at G.-B. Brighton Party

BOUQUETS FROM MAYOR AND POLICE CHIEF

The Mayor of Brighton (Coun. J. Talbot Nanson, J.P.) was the guest of honour at the annual staff dinner and dance at the Regent, Brighton, and paid a high tribute to the popularity of the general manager, R. H. Ainsworth.

In addition to the Mayor, the company included the Chief Constable, Captain W. J. Hutchinson; Mrs. Harry Ostrer, representing Isidore Ostrer and Mark Ostrer, chairman and managing director respectively of the Gaumont-British Picture Corporation; E. V. Glenister, circuit supervisor; E. P. T. Cloney, Gaumont-British publicity department; and J. G. Blythe-Keeling, assistant manager of the Regent.

There was general regret that E. W. Pashley Peall was unable, on doctor's orders, to attend, but he sent a message of good wishes.

Welcoming the company, who numbered 250 with guests, Mr. Ainsworth mentioned that many members of the staff had been with him at the Regent since 1924, and he hoped that they would remain together for many years to come. He paid tribute to the loyalty of all the members of the staff.

The Mayor particularly acknowledged the readiness with which Mr. Ainsworth and his staff respond whenever help is required in the running of charitable functions.

Responding to the toast of the visitors, proposed by Mr. Blythe-Keeling, the Chief Constable said how delighted he always was to go to the Regent, because of the warm welcome accorded him by Mr. Ainsworth and the courteous treatment he received from the staff.

BRIGHTON'S BIG MARCH 3 BALL

3,000 Expected at Function to Help Benevolent Fund

Brighton's great March 3 Ball, organised by the Brighton and Hove Entertainments' Association in aid of their benevolent funds, is expected to attract over 3,000 people in the Dome and Corn Exchange. Four bands—led by Lew Stone, Jan Ralfini, Nat Gilder and Les Appleton—have been engaged, and a special floor show has been arranged by Charles Henry (Hippodrome).

In connection with an attractive souvenir programme that has been issued many valuable prizes, including an 18 guinea cocktail cabinet, will be awarded. Max Miller and other famous stars have promised to attend.

A. J. Sadler (Astoria) is this year's chairman of the event, and he and Harry Jacobs Curzon, hon. secretary, with Dan Benjamin, R. H. Ainsworth, P. G. Lundy and Charles Henry as the other members of the committee, have largely shouldered the huge burden of organisation. For weeks past there has been a most energetic "Book March the Third" campaign, and there is every indication that to-morrow's ball will break all records.

ANOTHER WAR OF THE ROSES

Lancs to Meet Yorks at Golf

Arrangements have been made for the golf match, Yorkshire Cinema R.E.F.'s and the Manchester trade, and social day's outing to be held on July 2.

The golf course has not yet been decided, but it will be one in the Manchester area. Members of the Manchester trade who wish to take part in the golf competition should get in touch with C. S. MacGregor, manager of the Manchester branch of First National.

Kinemas Help Yeovil Press Ball

Members of the film Trade helped local journalists to organise a Press Ball at the Manor Hotel, Yeovil. The committee included R. H. Etchells, publicity manager of Albany Ward Theatres, Ltd., and J. E. Bown and T. Hough, local kinema managers, while the duties of M.C. were undertaken jointly by J. D. Saunders, supervisor Albany Ward Theatres, and W. E. Smith, area supervisor of Odeon Theatres.

Donald Grey, who is appearing in "The Four Feathers," came down to Yeovil, and was met at the station by the deputy mayor, and after an appearance at the Odeon, went on to the ball, where he was introduced to the 400 dancers by Messrs. Saunders and Smith, and was then presented with a pair of gloves, made in Yeovil, by little June Etchells, the ten-years-old daughter of R. H. Etchells.

Film to Help Save English Countryside

CIRCUIT SUPPORT FOR C.P.R.E. CAMPAIGN

ONCE again the Trade's co-operation is being sought for the purpose of using the screen as a medium for propaganda. This time it is for a "Save England" campaign by the Council for the Preservation of Rural England.

With the aid of Pathé, a short titled "England," with running time of six minutes, has been made which gives some beautiful shots of our country and, with the aid of commentary, points out that these may be lost unless public efforts are made for their preservation.

Following the screening of the picture at the Center News Theatre last Friday a luncheon at which several members of the Trade attended was given at the Trocadero.

The Countess of Birkenhead took the chair in place of Lord Birkenhead, who was unable to be present owing to indisposition. Among the top table guests were included Sydney Bernstein, W. J. Gell and Ralph Bromhead, while other Trade personalities present were Fred Watts, —. Shipman, and —. King.

Following speeches by members of the C.P.R.E., Sydney Bernstein responded by saying that, as usual, the Trade would not be found wanting in support in appeals of this kind.

That this was readily forthcoming was apparent with the announcement that among those who have promised distribution are John Maxwell, Ralph Bromhead, at the County Cinema halls, of which he is general manager, and Shipman and King. In addition, it is hoped to secure the support of the C.E.A. and the Odeon circuit.

Ralph Bromhead, who also spoke on behalf of the Trade, gave some sound advice by pointing out that it was no use screening the film if the campaign was not followed up by the sponsors with literature and contacts.

These Paragraphs Make News

DISTURBANCE AT MANCHESTER HALL

ON Sunday night during a midnight variety performance in aid of the Lord Baldwin Refugee Fund, twelve men caused a disturbance at the New Manchester Hippodrome, Ardwick Green.

The police ejected the interrupters after a struggle, and on Monday, eleven men and a girl were each fined 10s. at Manchester police court.

A print of the Charles Laughton film, "Vessel of Wrath," produced by Erich Pommer, has been presented to the British Film Institute for preservation in the National Film Library.

At the Astoria, Folkestone, last week, patrons had the unusual experience of hearing two kinema organs at once.

Arthur Kingdon was at the Compton, while Reginald Stone played a Lafleur.

The Lord Mayor and Lady Mayoress and the Sheriff of Bristol will be present at the midnight première of "Stolen Life," organised by Bristol journalists, at the Odeon, Bristol, on Friday night.

W. A. C. Hall, manager of the Odeon, Bury St. Edmunds, is running a series of local talent nights on Friday evenings.

The Music Hall Cinema at Chester is to rearrange seating accommodation, which will have the effect of reducing the seating capacity from 870 to 844.

The Ritz Bros. in THE THREE MUSKETEERS, which 20th-Fox will Trade show to-day (Thursday) at the Century Theatre

BRISTOL CIVIC CHIEFS SEE 'ANYTHING TO DECLARE?'

Butcher-Rembrandt Success

"Anything to Declare?" the Butcher-Rembrandt picture, is scoring a big success on its pre-release bookings. The Lord Mayor of Bristol and Lady Mayoress, the Sheriff and Ald. Frank Sheppard, chairman of Bristol Air Raid Precautions Committee, have accepted the invitation of J. E. Williams, manager of the Embassy, Bristol, to see "Anything to Declare?" which shows an A.R.P. rehearsal on the screen for the first time in a production of this type.

Meanwhile, "Old Mother Riley in Paris" continues on her hilarious way. So successful has been this film on general release that a number of important theatres have booked its predecessor, "Old Mother Riley," to satisfy the wishes of patrons for another Mother Riley picture as soon as possible! On the return of Lucan and McShane from their South African tour, "Old Mother Riley, M.P." will go into production. Exhibitors are already reserving dates for this new picture, which will be released on December 26.

JACK BUCHANAN'S NEW FILM

Jack Buchanan has the part of a light-hearted detective, and Edward Everett Horton plays the butler who aids him in his work, in THE GANG'S ALL HERE, the new Associated British picture, a short review of which appears on page 3. The cast of the film also includes Otto Kruger, Jack La Rue, Googie Withers, Syd Walker, George Graves, Leslie Perrins and Edward Lexy

Edited by P. L. Mannock

MYCROFT PLANS EIGHT BY MAY

A.B.P.C. Hustle at Elstree

"JUST WILLIAM" STARTS

With a programme of eight to be completed by May, four of which will be in production simultaneously, Walter C. Mycroft, chief of production of Associated British, fully maintains Elstree's non-stop record.

At work at present are "At the Villa Rose" (Rock) and "Just William," which has just been started at Welwyn. While this picture is at work, "Poison Pen," the successful play by Richard Llewellyn, directed by Paul Stein; "House of the Arrow," an A. E. W. Mason story, directed by Herbert Brenon; "Cross Roads," directed by Thomas Bentley, will start.

After these will come "Flying Squad," directed by Norman Lee, a comedy based on "Funny Face," the stage success, in which Fred Emney, Googie Withers, Syd Walker and Barbara Blair will appear. This is also scheduled for direction by Norman Lee. The next will be an outstanding picturisation of Oxford University life entitled "First Episode," with script by Dudley Leslie, of Oxford, and Robert Burford, of Cambridge. Paul Stein will direct.

"Just William," based on the bad-boy stories of Richmal Crompton and directed by Graham Cutts, is, however, being made at Welwyn owing to all the stages at Elstree being occupied by the "Jamaica Inn" unit. Following a country-wide search, the choice fell to Dick Lupino, son of Wallace Lupino and youngest of the famous family, and production started last week.

A KINE representative who visited Elstree where tests were made last week found "William" holding court with the rest of the gang, which consists of other boys selected from all parts of the country. Fred Emney, who plays the part of Mr. Brown, William's father, was also present. Aged 10, tubby and tously, William looks ideal for the rôle, an opinion endorsed by Miss Richmal Crompton, who was in attendance to see her characters in the flesh.

Iris Hoey is Dick's mother; Jennie Laird plays his flapper sister, and Simon Lack his brother Robert. William's gang of "Outlaws" includes Norman Robinson from Glasgow, Tony Womack from Leicester, and Mathew d'Arcy Conyers from Stockton.

["Film Weekly" Photograph

"William," his gang, his dad (Fred Emney) and Graham Cutts, who is to direct JUST WILLIAM, the A.B.P.C. picture in which Dick Lupino is to play the leading role

"JOURNEY'S END" REMAKE BY M-G-M BRITISH

TYNESIDE SUBJECT AS NEXT FILM

Victor Saville and R. C. Sheriff are working on an adaptation of "Journey's End" for M-G-M British which is down as No. 6 on the list of productions.

Ben Goetz is expected to leave for America at the end of March with the copy of "Good Bye, Mr. Chips," to which music is now being fitted by Louis Levy. Saville will follow at the end of April, immediately work is completed on the adaptation of "Journey's End."

"Ruined City"

Preparations are well advanced for the production by M-G-M British of a film version of the novel "Ruined City," by Neville Shute.

"Ruined City" is likely to be the next subject to take the floor on the return of Ben Goetz and Victor Saville. It deals with life on Tyneside, and exteriors will be shot at Palmer's shipyard. Robert Donat and Rosalind Russell will again be starred.

"THE SAINT IN LONDON"

RKO-RADIO ACE TO DIRECT

RKO-Radio's plan to produce "The Saint in London," the third of the series of "Saint" stories, in Great Britain, moves a step forward with the arrival in England on Saturday of William Sistrom, the producer, responsible for this new production.

Sistrom, who produced the first and highly successful "Saint" story, "The Saint in New York," is beginning immediate preparation on the story, and will later select a cast to support George Sanders, who will play the title-rôle.

The production unit of "The Saint in London" will be assembled from British technicians, while the supporting cast will be compiled from well-known British stage and screen artistes.

A statement concerning the studio at which the picture will be made will be announced at an early date.

"THIS MAN IN PARIS"

MacDonald Starts To-day

"This Man in Paris," the sequel to "This Man is News," starts production at Denham this afternoon with David MacDonald directing.

Most of the cast of the original picture, including the principals, Barry K. Barnes, Valerie Hobson and Alastair Sim, will take part in the new subject, which is for Paramount release.

CO-ORDINATING FILM PRODUCTION

Plan for Representative Body

A plan for co-ordinating different branches the British film-producing Industry has been evolved by Bryan Wallace, the scenario writer and son of Edgar Wallace.

He proposes to call a conference representing the following bodies:—

Producers' group of the Federation of British Industries or similar body;
Screen Directors' Association;
Screen Writers' Association;
Film Artists' Association;
Association of Cine. Technicians; and
National Association of Theatrical Employees.

Most of these bodies have already indicated that they will be represented, and it is suggested that the delegates should form themselves into a committee.

"The object in forming this committee," Mr. Wallace said to me, "is two-fold: to obtain co-operation and co-ordination between the various groups, and to execute any plan on which the committee may agree.

"The authority of this committee will naturally depend on the collective authority of its members. I hope eventually to widen its scope until it represents the entire production industry."

"SWORD OF HONOUR"

Elvey on Final Shots

Shots of the Sandhurst Hunt comprise the only sequence of "Sword of Honour," Butcher's spectacular military subject, now to be filmed by director Maurice Elvey.

Filming has taken place at the Colchester barracks of the Royal Dragoons, where Geoffrey Toone, who stars in the picture, first learns that he is being sent to Sandhurst. Toone is seen riding with the crack regiment, and some exciting scenes of "pig-sticking" have been captured by the camera.

AFTER "TRUNK CRIME"

The Boulting twin brothers, director John and producer Roy, are now cutting their new thriller, "Trunk Crime," for the music of which Charles Brill is responsible.

Their next picture is due to go on the floor in a few weeks.

ELVEY PREPARING SEA DRAMA

"SONS OF THE SEA" WITH OFFICIAL AID

"Sons of the Sea," directed by Maurice Elvey for Butcher release, will go on the floor in May or June. Studio not yet decided, but it will possibly be Wembley. Scenario by Gerald Elliott and Dudley Sturrock in collaboration with Lieut. Commander T. Woodroffe. Negotiations are in hand for Edna Best and Leslie Banks in the star rôles.

Due to the War Office appreciation of the manner in which Elvey handled the Royal Military College sequences for "Sword of Honour," he thinks his present application for the facilities at the Royal Naval College at Dartmouth will be granted.

Meantime he starts work on "Midnight Mail" for Admiral Films, which belong to Victor Green, at Wembley, on March 16.

Raymond Massey, British stage and screen star, will play the title role of "Abe Lincoln in Illinois" for RKO-Radio.

Pen Tennyson directing his first full-length picture, THERE AIN'T NO JUSTICE, at Ealing, chats with Jimmy Hanley and George Davis, Southern Areas middleweight champion

Omelette-Time at Islington

Eggs have often been thrown at actors in the past. Last Friday I saw for the first time an actor being flung at eggs.

It was at the Gainsborough studios, where Will Hay is making "Where's That Fire?" Graham Moffatt, 19-year-old, 14-stone star, was the victim.

With Mr. Hay he was struggling to get a long pole out of a shop in the main street of Bishop's Wallop. Traffic was held up as they climbed with it over cars, to the fury of the drivers and the excitement of the crowd.

Mr. Moffatt lugged the pole on to a farm van. As he stood on a coop of chickens, the weight was too much, and he toppled headlong into an open case of 500 real eggs.

"Another take, please," ordered director Marcel Varnel. Yolks and straw were scraped off the actor for a repeat shot, as broken eggs were replaced by fresh ones.

Did I say fresh ones? Some of the second batch weren't. Suspicion soon became certainty. A foul miasma compelled everybody to suspend work while the studio doors were left open.

Spurred by the occasion, one of the hens in the coop laid a fresh egg as I left.

R.F.S. AND COLOUR

The Religious Film Society are experimenting with colour films for use with mobile vans, as it gives a better picture in daylight than in night.

Avenue Film Productions are producing only in black-and-white for the R.F.S. until the results of present experiments have been fully examined.

Bomb Outrage at Denham

"Silent-Battle" Thrills

MUNITIONS EXPLODE

A railway station somewhere in the Balkans, with the Simplon-Orient Express, was filmed at Denham last week.

A girl, arrested as she was about to hurl a bomb at a statesman, was the big thrill—an incident from "The Silent Battle," previously called "Peace In Our Time."

The story, which deals with a European crisis, and tears the veil from political intrigue, presents Valerie Hobson as the would-be assassin, Rex Harrison as the detective, and John Loder as a newspaper reporter.

Director Herbert Mason is enthusiastic about the assassination attempt scene. "The great danger about scenes of this kind is that they can so easily be overdone," he says. "In this scene, we do not show the statesman at all. Indeed, he doesn't make a single appearance in the whole film."

Dump Blown Up

The blowing up of a munition dump provides the climax to one of the most exciting sequences in "The Silent Battle." The dump itself was a set representing a log cabin high up in the mountains of a Central European country, and in the story it is used as a munition depôt by political schemers who are out to start a European war. John Loder, as a newspaper reporter, and Valerie Hobson, as his ally, discover the secret time fuse and blow up the dump.

"The Silent Battle" is being made by Pinebrook for Paramount, and is being shot from a script by Wolfgang Wilhelm and Rodney Acland. Anthony Havelock-Allan is the producer.

Newman Busy

Four Pictures in Production

Under Widgey Newman's production guidance four pictures are in active work by Associated Independent Producers, Ltd. "Dogs and Dawgs," which Warner Bros. will handle, is not yet completed under the direction of Mrs. Widgey Newman, whilst "Zoo in Spring" still has a few more shots to be covered at Whipsnade. "Romances of the Turf," for Paramount release, dealing with racing a hundred years ago, is being dealt with in the present series. With the co-operation of owners, trainers and jockeys, well-known episodes from William IV's reign are being covered.

A further chapter in the issue of "Derby Secrets, 1939" (Ace) is also being shot during the week.

TOM BENTLEY

New A.B.P.C. Film

One British film director at any rate is kept pretty busy—Thomas Bentley, for some years closely associated with the Elstree and Welwyn studios. Walter C. Mycroft, the Associated British producer, has signed him up to direct "Cross Roads," due to take the floor in a few days' time.

One of Bentley's pictures, "Night Alone," featuring Emlyn Williams, was generally released four weeks ago; "Me and My Pal," in which he directed Dave Willis, was Trade-shown a fortnight ago; he has "Marigold," starring Sophie Stewart, due to go into the Regal shortly.

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DISTINCTIVE "PYGMALION" PUBLICITY

Many varied and attractive displays have been arranged by provincial showmen to broadcast the theme of General Films' PYGMALION. 1. L. V. Walshaw's bold front-of-house treatment at the Astoria, Folkestone. 2. Two local girls helped G. E. Dunning put over the flower-girl-to-duchess angle at the Astoria, Southend. 3. One of 16 window displays secured by P. Reed of the Odeon, Portsmouth. 4. A fruit seller outside the Regal, Margate, helped H. Clifton by displaying this banner. 5. L. S. Denton of the Hippodrome and S. Roberts of the Odeon kinemas, Derby, tied-up with a local garage to secure this street parade. 6. The development of radio formed the theme of one of D. W. Rattee's window displays for the screening at the Ritz, Nottingham. 7. Bi-coloured lighting increased the effect of C. Burgon's vestibule tableau at the Odeon, Deal.

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Trinity Theatre seats embody a new conception in seating comfort, they are Anatomically correct, up to the minute in design, and all loose wool is eliminated by the careful workmanship by which they are made.

Also 2,000 reconditioned chairs for disposal at bargain prices. Any shade of covering material.

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The Observation Window

Projection Characteristics

NEXT MONDAY'S B.K.S. LECTURE

Nursing Television in the "Kine"

A PAPER by C. G. Heys-Hallett, M.A., entitled "Projection Charateristics," provides the programme for the British Kinematograph Society's meeting on Monday next, March 6. This, by courtesy of the directors of the Morgan Crucible Co., Ltd., will be held in their laboratories at Battersea. Refreshments will be provided at 7.15 p.m., after which members and their guests will have an opportunity of inspecting the equipment of this up-to-date laboratory. Following Mr. Heys-Hallett's paper some interesting experiments will be demonstrated in the projection of colour films with varying colours and intensities of light.

A CHAR-A-BANC to pick up those members requiring transport will leave Film House, Wardour Street, at 6.50 p.m. and will return to Piccadilly Circus after the proceedings. For those proceeding by car, parking facilities will be provided.

AS the seating capacity in the laboratory is limited, Mr. Hallett has kindly agreed to read his paper again on the next day, Tuesday, March 7, if it should prove impossible to accommodate all members and their guests on the Monday night. Should the number of applications exceed the maximum desirable, later applicants necessarily postponed to Tuesday will be so advised. Applications to attend this meeting should be sent to the Organising Secretary.

MEMBERS of the B.K.S. will recall seeing during last session an interesting selection of trick shots from the film "Topper." In the current issue of the *S.M.P.E. Journal*, a number of these effects are illustrated, and the method of producing them described.

MOST of the scenes involved the fading out or fading in of a character, and the majority of such shots were made by the orthodox method of a combined split-screen and lap-dissolve. In one scene, for instance, in which Constance Bennett and Cary Grant materialise on a log, the screen was split optically and a straight shot of the background substituted in the right half until such time as it took for Miss Bennett and Mr. Grant to enter and take their places. The matte was then dissolved out and the original scene dissolved in.

OTHER effects, such as the changing of a tyre by an invisible Cary Grant, involved the use of wires and animation work. Other effects employed animated mattes, a split-screen shot against an animated background, and a rather involved process known as subtractive matting, in which the whole of a developed and fixed print is converted back to silver bromide and resensitised, after which the background is printed into the heavy deposit of silver.

TO the technical staff of the KINE. the big-screen television at three West End kinemas last week has a particular interest. During the past six or seven years the KINE. has endeavoured to chronicle every step of importance in television, feeling sure that a day would come when our readers who had been kept in touch with it through our explanatory notes and articles would understand its processes more readily when the big-screen picture should arrive.

IT may have seemed that some of this editorial material was merely academic and had only a very distant touch with the kinema, but its value is now apparent. From now onward the projectionist and his employer must watch events very closely, for although the theatres now equipped are few, and only topical events appear to be available for the kinema, revolutionary changes may come during the next few years which will demand far more keenly scientific minds on the picture projection side than now.

A NEW Philips' pocket type voltage indicator, no larger than a pencil, and fitted with a pocket clip, gives an instant indication of both alternating and direct voltages from 110 to 500 with complete safety.

THIS neat little instrument, which should be the constant companion of all electricians and which will also appeal strongly to the "handyman," comprises a robust Philite insulating case enclosing a resistance and a neon tube. Touching the tip of the indicator against any electrical conductor produces a glow in the neon tube if conductor is alive. The indicator is strongly made and will stand up to plenty of hard work, and it retails at 2s. 6d.

J. BENSON.

RCA IN NEW MONSEIGNEUR

Television Speaker Installed

The latest of his chain of news theatres of the Monseigneur chain of theatres at Marble Arch, London, W., was opened on Wednesday of last week with the latest type RCA High Fidelity sound reproducing equipment.

The Monseigneur has also installed television equipment and on Thursday last televised the Boon-Danahar fight. This has necessitated the installation of an additional RCA speaker system, which is situated on a level with the proscenium arch. Prior to the screening of a television programme the normal speaker system is switched off and the additional system comes into operation, while the television screen, etc., is being erected behind the normal film screen.

LARGE SCREEN TELEVISION

The Big Fight on Baird and Scophony Systems

By R. HOWARD CRICKS, F.R.P.S.

WITH the aim of having both re-diffusing systems, Baird and Scophony, seen with the same pair of eyes, the Editor of the "Kine" asked R. H. Cricks to witness the reception of the Boon-Danahar fight on the screens of the Marble Arch Pavilion and the New Monseigneur Theatre next door. His comparisons are set out below.

I took advantage of this unique television opportunity to make a direct comparison between the Baird picture at the Marble Arch Pavilion and that of Scophony next door, at the Monseigneur. After having watched the fight at the Pavilion—surrounded by half Wardour Street and, I gathered, half Fleet Street—I made my way to the adjoining Monseigneur.

The Baird Reception

The B.B.C. transmission began with a brief introduction by Elizabeth Cowan, the high quality and definition of which proved that the Baird equipment had been enormously improved even since I had seen it a few days previously. The brightness I estimated at something between 1 and 2 foot-candles, while for steadiness the picture surpassed any film projector.

The Baird equipment has an amazingly high over-all efficiency, due on the optical side to the special Taylor-Hobson lenses. Mr. West told me that the power consumption of the tube was 400 micro-amp. at 40 kv., or 16 watts. Assuming a light intensity on the screen of 1 foot-candle, this works out at over 11 lumens per watt. Imagine what sort of 15-ft. picture one would get from a slide projector fitted with a 16-watt lamp!

Loss of Quality

Following the preliminary announcements, and the usual caption forbidding public diffusion—which elicited some sarcastic laughs—we were taken to one of the dressing-rooms at Harringay, where the two boxers were introduced. Then we saw the preliminaries at the ring-side, and here one realised that transmission quality had fallen off very severely, due chiefly to the insufficiency of light for the transmitting camera.

Definition fell off, and there was that characteristic flare surrounding the more brightly lit centre of the picture. Nevertheless, one could follow every blow that was struck. Intently we watched for four or five rounds—then suddenly the whole picture became scrambled up into innumerable pieces. A groan went up from the audience, but within a couple of seconds the trouble had righted itself. The next round the same thing happened, but this time the commentator absolved the Baird equipment by stating that it was due to some minor fault in the transmitting gear.

The Scophony Picture

After having watched the dramatic end to the fight, I reached the Monseigneur auditorium just in time to see the end of the ring-side transmission on the Scophony equipment. This was followed by a few seconds of studio transmission. Allowing for the smaller screen size, I could see little difference in the picture, except perhaps that there was less contrast and better half-tones on the Scophony screen. There was, too, a considerably higher light intensity, not so much evident to the eye, as indicated by the higher level of auditorium lighting with which the picture had to contend. The picture, however, looked small compared with Baird's.

Earlier in the day I had looked in at the Monseigneur and heard from S. Sagall and J. Seegar of the rush work they had had on the installation. Had they had a little more notice they could, I was assured, have installed their nearly finished equipment which is capable of a 16-ft. picture, with the same brightness as the smaller screen. Actually, the equipment used was practically the same as that I had seen last summer.

Sports Events Mean Big Money

There was not the least doubt that the theatres could have been filled many times over, even at still higher prices. While sporting and other events maintain their popular appeal, there is big money in kinema television. Behind me were the heads of two newsreels—I wondered what were their reactions.

I am wondering, too, what the B.B.C. is going to say next time Baird or Scophony wants to take a transmission. Will they want a share of the profits? Or will they be content to realise that the financial support of the kinema will enable them to improve their service to home viewers?

THIS WEEK'S PROJECTION ROOM

Midland Projectionists receiving practical demonstrations of the latest scientific kinema equipment following the lecture at the Savoy, Radford, Coventry, on Sunday, when technicians from the Westinghouse Co. lectured on the application of metal arc rectifiers to kinema projection

SHIP CARBONS

MIDLAND GUILD AT COVENTRY

Demonstration of Rectifier Equipment

Last Sunday members of the Projectionists' Guild, among whom were projectionists from kinemas in Birmingham, Wolverhampton, Coventry, Wednesbury, West Bromwich, Walsall and other Midland centres, visited the Savoy, Coventry, where a most informative lecture and demonstration on the metal rectifier in relation to its use with the kinema arc was given by S. A. Stevens, A.M.I.E.E., B.Sc., of Messrs. Westinghouse Brake Co.

The party, numbering upwards of 120, met at the Scala, Birmingham, and were conveyed to Coventry by motor coach. Mr. Stevens in his lecture gave an interesting résumé of the development of this particular type of equipment illustrated by slides and diagrams. The assembly was greatly interested to learn that the largest apparatus of this type in the world was in use daily in Birmingham.

At the conclusion of the lecture the party split up into sections, and, under the guidance of experts, visited the projection department and saw the apparatus under working conditions.

Later the party was conveyed to the restaurant of the Rex, Radford, where they were entertained to lunch by H. T. Philpot, head of the Philpot circuit. At the conclusion thanks were conveyed to Mr. Stevens for his very able lecture and to Mr. Philpot for his hospitality.

TWO THOUSAND A WEEK

Trinity Chairs Output

Trinity Chair Works, Ltd., of Scarborough, who specialise in theatre seating, are at present busy on contracts for the furnishing of the Eastbourne, Darlington; New, Blackhall Rock; and the Picture House, Shildon, Co. Durham. Trinity's output is 2,000 seats a week.

TRAILER SCREENED IN "TUNNEL"

"Lady Vanishes" Stunt at Weymouth

PATRONS of the Regent, Weymouth, were given a glimpse of the thrilling scenes in "The Lady Vanishes" (M-G-M) by an interesting mechanical display constructed in the kinema's foyer by C. Smart.

Measuring 7 ft. deep, a representation of a railway tunnel, complete with model engines, carriages and signals, was set up on a rostrum with one end open. At the far end a small screen was inserted, and upon this the full-length trailer was presented by means of an automatic projector at the rear. The effect of this railway scena was increased after each screening of the trailer by an intermittent flasher, which brought special lighting into play.

Margaret Lockwood fans were quick to take the opportunity of sending their greetings to the star in Hollywood. On a desk in the foyer two autograph books were placed—one for people whose names were Margaret and the other for the rest of the admirers—and at the conclusion of the film's screening, these, containing hundreds of signatures, were despatched with messages of good luck to the star.

The vestibule dressing was completed by a large cut-out scene from the film framed with coloured lights. Many local traders were persuaded to assist the campaign by co-operating in a full composite page in the local daily.

A contrast in ladies' fashions was staged in the kinema's vestibule by Mr. Smart for "Marie Antoinette" (M-G-M). Representative vogues of the 18th Century—the period of the story—were exhibited with modern clothing and materials in a softly-lit alcove measuring 16 ft. long, 6 ft. deep and 9 ft. high.

The beautiful colourings and intricate design of the period dress was the subject of keen interest of all lady patrons. In addition, four tie-ups were effected with local tradesmen.

Vanishing Lady in Railway Carriage at Folkestone

A mechanical front-of-house display arranged by L. V. Walshaw at the Astoria, Folkestone, in connection with the showing of "The Lady Vanishes" (M-G-M), created a good deal of interest in the town. A large cut-out of a trans-Continental train, with one window cut away, was constructed against an appropriate background. Behind this window was a revolving disc, operated by a small motor, which bore a number of question-marks and a portrait of a lady, and when the plate turned patrons saw first a question-mark and then, a few seconds later, the lady.

On the Tuesday night "Bunny" Austin made a personal appearance on the stage of the Astoria, being introduced by Mr. Walshaw to a large audience, which received him enthusiastically.

Model Trains Stimulate Interest in Canterbury

Children and adults alike found deep interest in a model railway layout constructed by R. C. Overs in the vestibule of the Friars Theatre, Canterbury, a week before the screening of "The Lady Vanishes" (M-G-M).

Barrett's, Ltd., a local toy shop, supplied all the model stock, which was set out in realistic form on a rostrum and backed by a colourful scenic cloth. The setting was complete in every detail, including a miniature pond and cut-out houses, while publicity for the film appeared on a representation of a track-side hoarding.

On the front of the theatre, large posters played on the mystery theme with the words: "What is the mystery of 'The Lady Vanishes,'" in bold lettering. This angle was exploited also with teaser advertisements in the local Press supplemented by long free write-ups.

Several tie-ups with local traders, including the Canterbury Gas and Water Co., the Canterbury Electricity Co., and Butt's, hairdressers, secured compelling window shows each bearing on the angle: "Your domestic troubles vanish by using ——," etc., while Tapley's, the car dealers, decorated their showrooms and sent out demonstration models of Vauxhall cars with large appropriate banners.

The local Press played an important part in Mr. Overs' campaign for "Blockade" (U.A.). By contacting the editors of all neighbouring newspapers, enlarged advertisements incorporating a renter's block were inserted at reduced prices, but in the *Kent Herald*, in addition to a long free write-up, a "Run-the-Blockade" puzzle block was printed free of charge. Competitors were invited to trace out the course a food ship must take to get safely into port and many entries were submitted for the prizes of free tickets.

During the week prior to playdate, attention was directed to the film by an effective vestibule display consisting of a replica of a tramp ship's bows and bridge. Full advantage was taken by Mr. Overs of the frontage of the kinema to set up pictorial displays.

Shoppers in the main thoroughfares of the town were advised of the screening by a number of unusual displays, each linked by clever wording, in the windows of Goulden's, music dealers; Barrett's, motor showrooms; Butt's, hairdressers, and the Crystal Cleaners.

FIRST AID FOR FANS

Weymouth's Margaret Lockwood fans were able to send greetings to the popular star by signing the autograph books set out by C. Smart in the vestibule of the Regent, during the screening of THE LADY VANISHES (M-G-M)

CHEAP BUT EFFECTIVE

An old roll of wire netting, a broomstick and an old organ cover sheet were the main props used by manager R. Matthews and W. Parkinson, publicity manager of the Philpot circuit to construct this gruesome figure for DRACULA and FRANKENSTEIN (G.F.D.) at the Plaza, Coventry. During the week of screening the kinema's transport van was dressed as a DRACULA and FRANKENSTEIN ambulance

Schools Circularised for "Robin Hood"

BOLTON TRADERS ASSIST

MANAGER DRAYCOTT-SIMPSON, of the Capitol, Bolton, launched a successful scheme of publicity for "The Adventures of Robin Hood" (First National).

The campaign opened with the distribution of 3,000 copies of a special six-page news-sheet, *The Capitol News*, containing editorial matter on the film, supported by appropriate local trader advertisements.

A giant target cut-out with an arrow in the bull was the centre-piece of compelling displays in the entrance foyer. Thirty tie-ups with local traders were secured, and powerful displays appeared in ladies' outfitters, displaying Robin Hood hats, two bookshops, furniture stores and over 20 chemists and wine shops.

Mr. Draycott-Simpson contacted 25 schools in the town, pointing out the historical interest in the film, and arranging for school children to visit the kinema in parties.

A composite page in one of the local papers was also included in this campaign.

CONTRAST IN CARS FOR "SIXTY GLORIOUS YEARS"

Contrast in Travel Staged at Birkenhead

TWO Wolseley cars, one a veteran of 40 years and the other a new model just announced, formed an interesting contrast in the foyer of the Ritz, Birkenhead, during the screening of "Sixty Glorious Years." The new car, a Wolseley "10," was unveiled by Henry Croudson, the broadcasting organist, as a "send-off" to the film.

Coun. J. King, manager of Blake's, who supplied the old car, supervised the unveiling ceremony, which was attended by two members of the Ritz staff dressed to represent the Victorian period.

"Golden" Newspaper at Bristol

A copy of the *Daily Mail* printed on gold paper, which was issued to celebrate the Golden Jubilee of Queen Victoria in 1897, was used by K. H. Guscott, of the Orpheus, Bristol, as part of a foyer display for "Sixty Glorious Years" (RKO-Radio).

In one corner of the spacious foyer was a large Union Jack, which, by means of a concealed electric fan, was kept slightly moving, giving the appearance that the flag was fluttering in the wind. The centrepiece of the display was the golden number of the *Daily Mail*, loaned to Mr. Guscott by a patron, and stories about this copy appeared in the two local evening papers.

Model Aircraft at Chatham

Two full composite pages, one in each of the *Kent Messenger and Observer* and the *Chatham News*, were secured by J. Scobie as part of his advance publicity for "Sixty Glorious Years" (RKO-Radio) at the Ritz, Chatham. All the local traders advertising co-operated by embodying suitable phrases in their announcements to link various goods with the film.

In the kinema's vestibule, the interest of patrons was captivated by a display of photographs and scale model aircraft loaned by Short Bros.

"FIREFLY" IN NUNEATON

Deciding that the most advantageous method of publicising "The Firefly" (M-G-M) would be to emphasise the tuneful theme songs, H. H. Wells, of the New Palace, Nuneaton, tied-up with a local music store and secured a full window display of the sheet music and records, together with appropriate publicity material.

During the week prior to the presentation the song hits were plugged systematically in the kinema.

"Pioneer Days" Revived in Bristol

"FLICKS" ATMOSPHERE FOR SILENT SHOW

"MUSEUM PIECE," an old-time kinema show, was put over with great success by Captain Bert Riego at the News Theatre, Bristol. The programme consisted of several early films, including one with John Bunny and Flora Finch, an old Chaplin, a Western drama featuring Bryant Washburn, a "feature" film starring Maurice Costello and Leah Baird, and a Pathé Animated Gazette of thirty years ago.

To create the right atmosphere, the only music was provided by a tinkling piano, the centre of the screen was carefully found by a spot before the show started, while there was a brief interval when a slide was shown asking the indulgence of the audience for a few seconds while the spool was being changed.

Instead of the usual doorman in elaborate uniform there was a man made up as Charlie Chaplin, while at the entrance doors to the auditorium the commissionaire in charge was attired as a cowboy. By the pay-box was an old projector, labelled "The Old Flicker. A 'Father' of the 'Movies.'"

One side of the foyer was taken up by a large window adorned with the lace curtains of pre-war days, and a canary in a cage hanging in the centre. Through the window could be seen a street, down which an old growler was "speeding."

"Art Gallery" in Sheffield Kinema

An imposing display arranged by A. A. Mansell, in the vestibule of the Star P.H., Sheffield, for "South Riding," brought forth, apart from public interest, congratulations from the publicity manager of United Artists for the splendid but inexpensive way in which he exploited the film.

Under the canopy Mr. Mansell arranged 18 in. x 24 in. portrait enlargements of the stars taking part in the film to represent an art gallery, and supplemented the show with 12 ft. by 18 in. streamers worded: "Stars of South Riding." The "gallery," with the vivid colours making a striking feature against the white background, was floodlit at night, and looked extremely effective.

WELLING PRISON SCENA

A tie-up with a Welling clothiers, effected by W. Gray, secured good publicity for "Prison Without Bars" (U.A.) at the Odeon. Shoppers passing the establishment were attracted by a prison scene, an unclothed tailor's dummy, dominated by a banner reading "'Prison Without Bars' is like the man without clothes." The unusual angle and the fine presentation of the stunt brought forth a great deal of amusement and considerable favourable comment.

CONSISTENCY IN FARNHAM

Attractive Displays Featured by S. E. Perkins

CONSISTENT exploitation of many of the recent major releases has been carried out during the past few weeks by Stanley E. Perkins, of the Regal, Farnham.

Vestibule displays have a prominent place in these campaigns, and to boost "The Adventures of Tom Sawyer" (U.A.) Mr. Perkins arranged a colourful scena representing an amusing incident in the film, the set being framed by various stills and photographs of scenes and stars in the picture. The display was aided by a street stunt which enabled Mr. Perkins to distribute matter relating to the film over a wide area.

"Pygmalion" (G.F.D.) was also publicised by means of a striking foyer display, the flower-girl and transformation angle being used to good effect. In the local music shop a full window was given to a show that made good use of snappy announcements, realistic cut-out figures and stills.

A publicity drive extending over a period of three weeks was successfully organised by Mr. Perkins to draw attention to the screening of "The Cheat" (Unity) at the County, Farnham, which is also under his control. Opening with descriptive microphone announcements, which were followed up by the wholesale distribution of special throwaways, the campaign was continued with big front of house and vestibule displays arranged a week before screening.

"Alexander" Piano Duet in West Hartlepool

G. H. Barker presented a special musical interlude on the stage of the Forum, West Hartlepool, in connection with "Alexander's Ragtime Band" (20th-Century Fox).

Two multi-tone Challon pianos were obtained from a local dealer, and Frank Pattison and George Wilson, two expert pianists, gave a delightful programme which the public appreciated greatly.

To add to the interest, Master Sonny Everall, a 13½-year-old boy, acted as announcer and gave a demonstration of singing and dancing. Young Everall had just arrived back from a London film test for the A.B.P.C. picture based on the "William" stories.

"IF I WERE KING" COMPETITION

Manager Preeback of the Elite, Middlesbrough, aroused keen interest in "If I Were King" (Paramount) by arranging a competition in which entrants were required to answer the question "If you were king what would you do?" The first prize-winner put his comments on the subject in the form of a poem.

Gas Company Publicises "In Old Chicago"

PERSONAL TOUCH IN WEXFORD

Highlight of R. W. Latimer's exploitation for "In Old Chicago" (20th Century-Fox) at the Cinema Palace, Wexford, was an interesting window display in the showrooms of the local gas company.

From a large dominating cut-out supplied by the renter a red ribbon was draped to a notice announcing that the big fire of Chicago was caused by the upsetting of an oil lamp. This was connected by ribbon to an overturned lamp which in turn was linked by a green ribbon to another notice emphasising the advantages of gas. Balancing this series was another item bearing on the notice: "Heat from the great fire of Chicago was terrific," directing attention to the latest gas-fires.

Mr. Latimer is a firm believer in the personal touch when advertising outstanding attractions, and his favourite method—which produces encouraging results—is to send special postcards to patrons on the mailing list.

"CONVICT" PARADES SALFORD

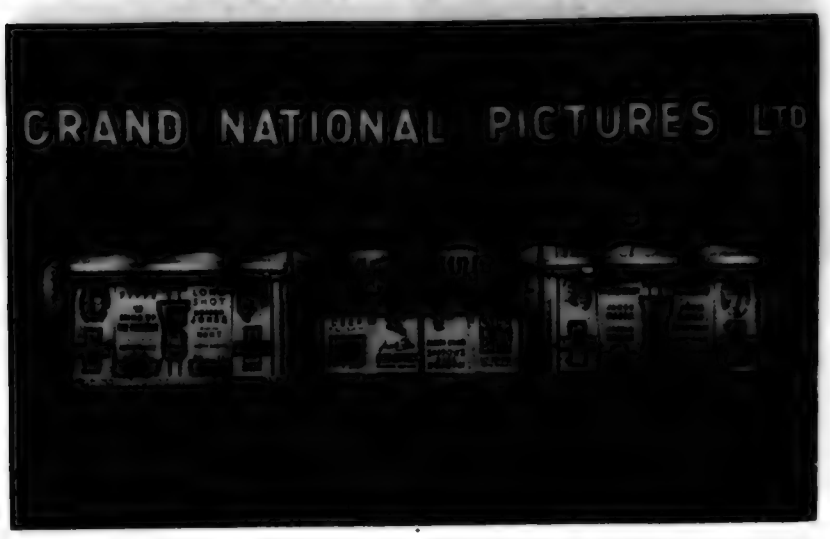
Edgar Flint, of the Scala, Pendleton, Salford, operated an amusing street stunt to publicise "Convict 99" (G.F.D.).

Two men—one dressed as a convict and the other as a warder—toured the main streets of the city and caused considerable comment by their antics. A card carried by the "convict" announced the showing of the film at the Scala.

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ··· PHONE CENT. 5285

NIGHT STUDY IN WARDOUR STREET

Advertising the company's first batch of films, these bold window displays in the Wardour Street offices of Grand National have a compelling appearance at night time when brilliant floodlighting is brought into play



Around London with the SHOWMAN

ICE ON STAGE AND SCREEN • MECHANICAL MYSTERY • PUBLICITY LINE-UP

CRYING IN COMFORT AT EXETER

"Hankies" for Ladies Seeing "Prison Without Bars"

TAKING the well-known story of the servant girl who told her mistress that "she enjoyed the picture so much that she cried all the time" as his exploitation cue, Harry Clare bought up a stock of handkerchiefs prior to the screening of "Prison Without Bars" (U.A.) at the Odeon, Exeter. For three days prior to the run and during the week of screening each lady patron was presented with an Irish linen handkerchief to save them from the embarrassment of searching for "hankies" during the highly dramatic scenes.

Everyone appreciated the amusing side of the stunt and fine publicity was ensured by overprinting a corner of each handkerchief with a block and the catch-line: "If you *enjoy* a good picture you will find this handkerchief useful when you see 'Prison Without Bars' at the Odeon."

Sam Newberry Aims at Norwich Housewives

Sam Newberry, of the Odeon, Norwich, tackled the exploiting of "Prison Without Bars" (U.A.) with interesting displays in the foyer and local traders' windows.

By the skilful use of ply-wood and paper he turned a corner of the entrance foyer into a realistic imitation of any room found in a modern house or flat, the centre-piece of the set-up being a fine tiled fireplace loaned by Galey. A hanging mirror over the fireplace carried a slogan, the inscription incorporating the name of the film. A similar display was made at the firm's city premises.

A second tie-up was made with a local firm of specialists in vacuum cleaners, who displayed posters urging housewives to use their goods, freeing themselves from a "Prison Without Bars" made by hard housework.

Additional publicity was given the film by the house to house distribution of printed circulars.

"LIGHTNING" SCORES A HIT IN PETERBORO'

Clever "Hurricane" Panel

Everyone passing the Princess, Peterborough, was attracted by a clever publicity frame installed by C. Lester Giles to announce "The Hurricane" (U.A.). Arranged in order that it could be seen easily by pedestrians and passengers in conveyances alike, this 14 ft. by 2½ ft. wide glass panel, worded with the title of the film in windswept effect, was illuminated from the rear with a number of 100-watt bulbs which were controlled by mechanism to produce a sheet-lightning effect.

Prior to the screening audiences at the Princess were advised of the film's presentation by a teaser slide campaign. Starting off with a slide warning patrons to keep the following news to themselves and thus ensure seats, the series continued with a slide of jumbled lettering followed by a third apologising for the mistake and another referring to "The Hurricane."

HOROSCOPES FOR PATRONS

"When Were You Born?" Offer

All patrons witnessing screenings of the First National feature "When Were You Born?" at the Grove, Dudley Road, Birmingham, were invited by F. J. Studd to leave their names and addresses together with their birthdays at the box-office and receive brief horoscopes free of charge. No fewer than 700 patrons availed themselves of the offer, and Mr. Studd and his staff had a busy week-end despatching the replies.

In connection with the recent run of "The Adventures of Robin Hood" (First National) at the Grove, Mr. Studd arranged two extra matinées starting as the children left the local schools. With the assistance of the headmasters and teachers these were well patronised. Tie-ups with a dozen local shopkeepers, who displayed cut-outs and publicity in their windows, proved a successful line of approach.

BOLTON RECEIVES URGENT NEWS

400 Telegrams Dispatched for "Pygmalion"

G. L. ABERCROMBIE, of the Odeon, Bolton, sent out 400 telegrams each worded: "Don't fail to see 'Pygmalion' at the Odeon next week," as part of his exploitation campaign for the General Film picture. Naturally, these caused considerable comment in the town, especially as the recipients were carefully chosen to ensure as much publicity as possible. Mr. Abercrombie believes it is the first time telegrams have been used on so wide a scale for the purpose of publicising a film.

Some time before the playdate, patrons were advised of the screening by a clever display built around the pay-boxes in the foyer (a photograph of the setting appeared in last week's issue of the KINE.). The famous line in this film was used to good effect in varied throwaways which tied-up with such advertisers as a local taxi-line and a laundry. In addition to wide publicity in the local Press, Mr. Abercrombie bought 5,000 copies of a local free sheet which was overprinted with advertising matter on the film, and these were distributed from the theatre.

ATTRACTING LADY PATRONS

Ladies' millinery may have little connection with the theme of HEY! HEY! U.S.A., but R. C. Holmes secured fine publicity for the General Film release at the Gaumont, Frome, with this attractive display at a local store. The whole contents of the window were sold out three times

Fashion Valuing for "Rage of Paris"

BOURNEMOUTH CONTEST

E. Turnbull, of the Regent, Bournemouth, has been presented by General Film Distributors with a cheque and showmanship certificate in connection with his exploitation efforts for "The Rage of Paris."

Tie-ups with the *Bournemouth Echo*, the only paper in the district, resulted in a composite page and the distribution of contents bills to announce the film and a fashion value contest. A trailer linked up with the newsbills, and every advertiser in the composite page was supplied free of charge with pulls of the page in question to display in their shop windows.

One firm of chocolate manufacturers brought out a "Rage of Paris" assortment.

A display of latest evening gowns and furs was arranged to take place during a stage cabaret before the showing of the film, while a leading Bournemouth gown specialist manufactured a dress similar to that worn by Danielle Darrieux in the film.

DURING the run of "My Lucky Star" (20th Century-Fox) at the Gaumont, Holloway, Ernest Barry presented the George Black ice spectacle, "Winter Sports," devised by Tom Arnold, in which 30 performers and several international skating champions are featured.

For this purpose, 1,000 sq. ft. of the stage was equipped with plant to produce the necessary frozen surface, and it is interesting to record that the programme included also a couple of non-ice turns, the Three Bo Brummels, musical maniacs, and the famous Badminton Players, necessitating the ice surface being covered for their acts. When I add that Sidney Walbank gave an interlude on the Wurlitzer and the acts were accompanied by Cecil Mitchell and his Orchestra, it will be appreciated that the whole show was a bumper one in every respect.

Mr. Barry told me that the questionnaire which he ran some months back with the object of discovering whether Holloway folk like kine.-variety provided an overwhelming answer in favour of the double bill, but he added that, of course, the stage part of the performance has to be good to maintain proper support.

Skating at Leytonstone

J. Clement Arscott, of the Leytonstone Rialto, seems to have a flair for novel devices and I was momentarily mystified—as were many of his patrons—by a really neat little model which he placed in the foyer to draw attention to "My Lucky Star" (20th-Fox).

Within a miniature stage, which hitherto has been used to advertise the amateur talent contests staged at this hall, he built up a realistic Alpine setting around a sheet of glass faked to resemble an ice rink. On this, moving in circles, was a tiny cut-out of graceful Sonja Henie, which executed its ceaseless circles in perfect silence with no vestige of wires or rods.

The mechanism, as I guessed after a little consideration, consisted of a magnet under the glass, and Mr. Arscott showed me how this was kept revolving on the turntable of a gramophone. For an inexpensive yet effective notion I think this would be hard to beat.

In the inner vestibule he had a large dummy steering wheel such as one finds on windjammers. A quarter of the housing of this device was cut away to reveal a message about a coming attraction painted on the wheel itself. By this means, four separate messages could be revealed successively by turning the wheel—which was provided, of course, with the usual hand-grips.

Firework Display in Ealing

The elaborate firework scene in "You Can't Take It With You" was seized upon by D. A. Hollis in his publicity for the Columbia Film's screening at the Palladium, Ealing.

Inside the theatre's recessed window he arranged a setting showing the stars of the film seated on a fence against a back cloth depicting a firework display. This was executed in full colours, with the points of the explosions in shimmering silver, and by means of revolving vanes, which diffused the light, the illusion of realistic pyrotechnics was created.

In connection with the run of "That Certain Age" (G.F.D.), Mr. Hollis, in conjunction with Heinz, the well-known soup specialists, sponsored a Limerick competition. The firm offered valuable prizes to writers of winning lines, and, in addition, over 40 shop window displays were arranged.

An unusual angle was secured for boosting the film by contacting a neighbouring shopkeeper bearing the same surname as the star in the picture.

The Rage of Walthamstow

Ken Dawes captured the interest of his lady patrons when advertising "Rage of Paris" (G.F.D.) at the Walthamstow Granada by hanging across the foyer a clothes-line on which was pegged an assortment of feminine wear. From an oversize photographic enlargement of Danielle Darrieux on the front of the staircase balcony, coloured ribbons led to a vertical column of descriptive epithets, such words as "alluring," "enticing," "amusing," and "glamorous" hinting at the French player's attractions. A spotlight trained on the whole display made it a really attractive effort, and Mr. Dawes found that it attracted so much attention that he adopted a somewhat similar device to advertise the 20th-Fox feature, "My Lucky Star."

Mr. Dawes always uses the glazed entrance doors of the building as sites for messages about forthcoming films, and I noticed an artist busy painting in red and white slogans such as "tough, but human," "kicked out of the gutter" and "we'll jolt you out of your seat" as a reminder of the "Dead End Kids" in "Little Tough Guy" (G.F.D.).

"Free to Live" in Richmond

At the Ritz, Richmond, W. T. Wyatt, the acting manager, fixed up a link with the local electricity supply company to exploit the run of "Free to Live" (Columbia).

In the kinema vestibule, a display of domestic electrical appliances was set out with catch-phrases such as "Free to enjoy leisure moments." A similar show appeared in the window of an electrical company.

For the screening of "The Shining Hour" (M-G-M), Mr. Wyatt arranged a tie-up with the manufacturers of the well-known "57 varieties." A display of the firm's goods was arranged in the vestibule and an explanatory card stressed the fact that by the use of the tinned soups a good housewife could improve the "shining hours." In conjunction with the firm, over 40 stores in the district co-operated in publicising the film.

Manager's Link with Theatre

When the B.B.C. broadcasts a feature on the Lyceum Theatre, Strand, in the near future H. Arnold, of the Odeon, Balham, will probably be included in the cast, for he has interesting associations with the famous entertainment house which is scheduled for demolition.

Thirty years ago, at the age of 23, Mr. Arnold was in charge of the Lyceum and earned for himself the nickname of "The Baby Manager." At that period the theatre had just been reconstructed for variety and Mr. Arnold has many colourful memories of its activities.

A Topical Idea

Cyrus Garside, of the Odeon, Muswell Hill, secured first prize with his entry in the fancy dress parade during the staff dance of the circuit's No. 1 area—reported in last week's KINE. He conceived the idea of illustrating the film title "This Man is News" with an impersonation of the Premier, and with the help of the chief make-up expert of Gainsborough studios, transformed his under-foreman, Lionel Edwards, into a striking resemblance of Mr. Chamberlain.

Greasepaint and costume, however, are not always enough, but the impersonator completed the illusion very effectively by imitating the Prime Minister's famous smile and mannerisms. For this fine effort the house received the handsome silver trophy presented by Universal Film Printers and the two-guinea cash award provided by Universal Publicity was passed on to Mr. Edwards for his clever act.

Second prize went to C. V. A. Bushnell, of Kenton, for his "Vogues of 1938" entry.

LAZIE CHAIRS
FOR CINEMAS & THEATRES
TELEPHONE US AT BISHOPSGATE 7538-9
SUPREME IN DESIGN AND COMFORT FOR NEARLY SEVENTY YEARS
H·LAZARUS & SON·LTD·
10a, GREAT EASTERN STREET, LONDON, E.C.2

AIR FORCE BACKING FOR FILMS OF AVIATION

IN the Royal Air Force, showmen throughout the country are finding a staunch ally for exploiting the present glut of films dealing with aviation. Campaigns created for "Test Pilot," "It's in the Air," and "Men with Wings" are fine examples of the invaluable aid given by the Service.

Balloon Barrage Heralds "It's in the Air"

600 SHOWMEN TIE-UP WITH AIR MINISTRY

THE general release of the George Formby picture, "It's in the Air" (A.B.F.D.), in North London this week starts one of the largest exploitation tie-ups between the film Industry and one of the Services—the R.A.F. Negotiations were completed recently between the Ealing Studios and the Air Ministry and exhibitors everywhere will be given every reasonable assistance from their local R.A.F. stations, depots and recruiting offices.

In the first week over fifty kinemas are exhibiting a Rolls Royce Kestrel aircraft engine, R.A.F. ensigns and a supply of posters and leaflets. In addition, the Exploitation Department of Ealing Studios has been fortunate in being able to use a group of the latest official R.A.F. photographs which are being dispatched to many kinemas showing the film throughout the country.

As mentioned in a previous KINE. issue, the balloon barrage authorities are displaying their equipment at many Gaumont-British kinemas. In a number of instances around London, searchlights played on the balloons as they sailed over the kinemas with pennants attached to the steel cables.

In each case, personnel from the various bases were in attendance to explain to interested patrons how they can enrol for this important air defence work.

"It's In the Air" offers exceptional opportunities for exploitation, and already some 600 exhibitors out of the 1,400 showing the picture are taking advantage of the Air Ministry's willingness to support the film. Although the story is a comedy, the background and action shows what a happy and interesting life the R.A.F. offers for youngsters as well as older men.

Photo: Southend Standard

Aircraft locating and searchlight technique were demonstrated on the stage of the Astoria, Southend, by the 65th Searchlight Company, during the screening of IT'S IN THE AIR (A.B.F.D.). The interesting interlude was arranged by G. E. Dunning

Publicity Takes to the Air in Derby

RECRUITING DRIVE LAUNCHED

Approximately 30 different angles of approach were embraced by F. J. Smidmore in his ambitious exploitation for "It's in the Air" (A.B.F.D.) at the Gaumont, Derby. The value of free publicity alone amounted to nearly £48, and included such items as a composite page, a newspaper competition, dance hall tie-up, and Press notices.

An air stunt consisting of a plane trailing the film title and name of theatre through the sky on the Saturday before showing was preceded by advance publicity on the screen, a streamer along the back of the theatre, another over the canopy, and a teaser line in the Derby evening paper. Each of the traders who supported the composite page used the film title in their advertisements.

The officer commanding the Birmingham depot of the R.A.F. was contacted, and as a result of Mr. Smidmore's suggestion, a recruiting drive was launched in connection with the film. Two days prior to showing the depot's recruiting van, equipped with speakers, toured the streets of the town with a streamer attached to each side. At intervals the driver announced: "Don't forget to see 'It's in the Air' at Gaumont Palace."

Stone's, a local radio company, supplied a radio set for the first prize in a competition operated in conjunction with the *Derbyshire Advertiser*. Readers were invited to submit reasons why they thought Formby was so popular, and the matter relating to the contest was spread over two columns and carried a block of the star. The opening day of the screening was heralded by a street parade of three brand-new Vauxhall cars loaned by Oscrofts Garage, each being equipped with oblong boards in front of the bonnet.

In return for several free-seat vouchers, the proprietor of a Derby dance hall boosted the film in his own Press matter and also publicised it from the band rostrum. Other outstanding items in the campaign included a telegram from the star featured in the vestibule, the plugging of the musical numbers through tie-ups with radio and music dealers, and a vestibule display of radio sets.

MODEL AIRCRAFT FOR "MEN WITH WINGS"

Interesting Farnborough Display

Model aeroplanes made in the aircraft workshops at the R.A.F. depôt at Farnborough were loaned to R. H. Fairs for a display at the Empire, Aldershot, a week before the screening of "Men With Wings" (Paramount).

These models are actual scale replicas of the R.A.F.'s latest type bombers, fighters and troop carriers, each one capable of flight and possessing a miniature aero engine. Two of these were placed on the canopy in such a way that when illuminated at night by floods they appeared to be actually in flight. In the vestibule and foyer carefully designed displays of the model aircraft created a great deal of local interest.

RECORD BRISTOL COMPETITION

The largest number of entries which has been secured by any kinema competition in Bristol was obtained by G. H. Blackburn, of the New Palace, in a contest which he ran for "The Lady Vanishes" (M-G-M). Entrants were asked to send in on a postcard as many words as they could make from the word "vanish," no letter to be used more than once.

Mr. Blackburn had the co-operation of the *Bristol Evening Post*, and secured some excellent publicity for the film in this way. The first prize was £1 1s., and there were several consolation prizes. Mr. Blackburn himself undertook the formidable task of judging the entries, and went carefully through every postcard sent in.

Norwich Campaign's Wide Field!

BALLOONS FOUND IN FRANCE

An unexpectedly wide area was covered by the campaign put over by Harold F. Smith, of the Carlton, and Sam Newberry, of the Odeon kinemas, Norwich, for "It's in the Air" (A.B.F.D.).

When over 300 balloons carrying free tickets were released from their respective theatres at the conclusion of the Mickey Mouse matinées on the Saturday preceding showing they little realised they would be carried as far as France and Belgium. By communications since received it appears that many were picked up on the same day in various places in these two countries, and it provided an excellent opportunity for a little special Press publicity.

Both theatres received the full co-operation of the local Air Force Recruiting Office and A.R.P. authorities, who provided displays in both theatre foyers embodying models of military aeroplanes and A.R.P. equipment. Representatives of the Air Force and the A.R.P. were on duty during the whole of the week conducting a recruiting campaign.

On the Saturday prior to showing a representative of the Air Ministry made a stirring speech from the stage of both theatres in connection with national service, which was duly reported in the local papers.

RADIO ASSISTS KINEMA

"Mr. Deeds" Broadcast Capitalised

THE recent broadcast by the B.B.C. of the story of "Mr. Deeds Goes to Town" (Columbia) was turned to good account by G. F. Warner, who secured a return presentation of the film at the Corona, Swanley, Kent. The screening opened on the Monday immediately following the broadcast of the radio version, and it is interesting to note that excellent business was recorded.

Part of the outstanding success of this experiment was due to the well-conceived line of exploitation adopted by Mr. Warner. Press publicity, from fan papers, national newspapers, and the *Radio Times* was given prominence in the foyer, while audiences a week before the presentation were advised to listen to the broadcast and then pay a visit to the Corona.

Mr. Warner has proved that, handled correctly, the radio, which has at times given the kinemas poor attendances, can, in some cases, stimulate box-office returns.

EYSTON IN BOURNEMOUTH

Manager Elliott Turnbull, of the Regent Theatre, Bournemouth, sprang a pleasing surprise upon his audience recently, when he introduced Capt. George Eyston, the famous car racer and airman. Capt. Eyston delighted his hearers with some of his adventures.

A.R.P. IN NORWICH

Staged in the vestibule of the Carlton, Norwich, by H. F. Smith, this display of A.R.P. equipment proved an effective method of directing attention to IT'S IN THE AIR (A.B.F.D.) A similar display appeared in the Odeon's foyer

AERONAUTICAL EXHIBITION IN GUILDFORD

Success of E. Rhodes' Air Week

With the co-operation of the Air Ministry E. Rhodes held an "air week" at the Odeon, Guildford, during the screening of "It's in the Air" (A.B.F.D.).

In the vestibule a modern anti-aircraft target was on view, and the walls were covered with aerial photographs of every description. Some of the interesting exhibits, which were explained to patrons by sergeants in attendance at a recruiting desk, included aeroplane propellers, two parachutes and a dummy wearing full long-distance flying kit.

A mobile recruiting office toured the town during the day, and on the Saturday evening civic officials, headed by the Mayor of Guildford, accompanied the various R.A.F. and military personalities who attended the show in full mess uniform.

The campaign was opened by means of a half-composite page in the *Surrey Times*.

M. Hall, Burlington, Torquay, has adopted a policy of making his posters and sandwichboards, especially the latter, as original as possible. His favourite idea is to include one or more drawings to illustrate the film being advertised.

KITCHEN WARE FOR "TOO HOT TO HANDLE"

Part of the exploitation put over by G. A. Foster, of the Regent, Bristol, for "Too Hot to Handle" (M-G-M) was a tie-up with Boots, the chemists, who loaned numerous samples of Pyrex ware for exhibition in the kinema.

In the foyer of the theatre was a large frame on an easel, on which were six stills taken from Movietone Newsreel issues shown at the house at different times, with the advice: "Don't miss 'Too Hot To Handle.' The adventures of a newsreel cameraman." Mr. Foster also had a composite page in a local evening paper.

That West Hartlepool folk are intensely curious as to the future was vividly demonstrated at the Regal when Manager Last arranged for free horoscopes to be presented by Prediction to patrons who saw the film "Where Were You Born?"

Brighton's Press Supports "Pygmalion"

CONTEST SECURES WEALTH OF FREE PUBLICITY

BY organising a competition in which entrants had to state what they would do if they became rich, L. E. Benjamin secured the co-operation of Brighton's Press for the presentation of "Pygmalion" (G.F.D.) at the Palladium. With announcements concerning the contest, editorial write-ups and blocks, 120 column inches of matter were secured free of charge in the *Brighton Gazette*.

In the kinema's foyer, the Press again featured in the exploitation, for the many favourable national newspaper reviews were set out for inspection on a large bulletin board.

An actual costume worn by Anna Neagle during the making of "Sixty Glorious Years" at Denham studios was featured by Mr. Benjamin in his publicity for the RKO-Radio film.

Chipperfield and Butlers, one of the biggest gown shops in Brighton, assisted the boost by exhibiting the gown in their large window, which was decorated to effect a contrast between Victorian and present-day modes.

The title of the film was painted on a 10 ft. parchment banner, while stills and art cards completed the show, which attracted unusual attention

"Pygmalion" Linked with "Sixty Glorious Years"

L. Gordon Jones seized upon the fact that "Sixty Glorious Years" (RKO-Radio) followed the presentation of "Pygmalion" at the Regal, Trowbridge, to put over some valuable publicity for the General Film picture. At the bottom of a full composite page for "Sixty Glorious Years" in the local newspaper, a bold catch-line was inserted, reading: "See 'Pygmalion,' the play that would have shocked the Victorians."

Throughout the "Pygmalion" campaign considerable emphasis was placed on the famous phrase, "Not B—— Likely," in a prominent caption on the front page of the newspaper, posters throughout the town, and the distribution of illustrated two-colour throwaways.

Prior to the presentation of "Sixty Glorious Years" throwaways in the form of invitations were distributed.

DOORMAN AS "TEST PILOT" IN DIDSBURY

T. E. Phillips' Activities

Four recent outstanding programmes at the Capitol, Didsbury, Manchester, have been publicised by T. Edward Phillips with a number of interesting campaigns, notable for their simplicity and effectiveness.

A local model aeroplane club co-operated for "Test Pilot" (M-G-M) and supplied a number of intricate replicas of aircraft for display with Pilot radio sets in the kinema's foyer. For the occasion the doorman was dressed in an authentic test pilot's kit. The radio link up secured, in addition, seven window displays with dealers of the district.

Irving Berlin's popular melodies were plugged to announce "Alexander's Ragtime Band" (20th Century-Fox). A week before playdate, after the distribution of 5,000 throwaways, a radiogram was installed in the foyer and song hits from the film were relayed, while later on an effective stage stunt was presented featuring a remote-controlled piano played by the organist at the console.

Thirty-one local shops carried publicity matter for "The Adventures of Robin Hood" (First National) as a result of contacting the makers of Buckfast tonic wine and McVitie and Price. Vestibule displays were arranged by both companies, while the biscuit firm supplied samples for distribution to patrons.

Smart's, the furnishers, arranged an interesting show of furniture in the Capitol's vestibule and designed an attractive display in their local branch for "If I Were King" (Paramount). In addition, contact was made with the Kraft Cheese Co., who responded with a dozen window shows.

"THE DRUM" AT LICHFIELD

Wide Press Campaign

The towns of Walsall, Rugely and Tamworth were included in an extensive Press campaign launched by J. W. Burns for "The Drum" (U.A.) at the Regal, Lichfield. For two weeks before showing, teaser lines were inserted in the local newspapers and a week later catchlines appeared over all the district news items.

On the front of the house a pictorial 48-sheet caught the attention of passers-by, while in the vestibule a cut-out of Sabu on horseback, mounted on a rostrum bearing the film title and cast, was guarded by the commissionaire attired in the uniform of an Indian Army officer.

The Indian Coffee Marketing Board assisted Mr. Burns in tying-up with the leading grocers, and W. H. Smith featured the book in their premises along with stills and art cards.

DARTS CONTEST ON STAGE

A darts match was staged at the Regal, Altrincham, during the screening of "The Adventures of Robin Hood" (First National).

A team from Altrincham opposed players representing Manchester in seven games, and patrons of the kinema were able to follow play on a 9-ft. electric dart board, which showed the exact position of each dart.

Creating Atmosphere with Music

EVEN if we have only an octette of films on our release list this week we have an outstanding musical film in "The Great Waltz," which features the life of Johann Strauss, Vienna's waltz king. There is not only very fine reproduction of many of his greatest compositions, but excellent singing by Miliza Korjus and brilliant examples of orchestration for the symphonic unit engaged for the film. There is, in fact, so much music in the film itself that more than a very short introduction would seem to like "gilding the lily."

Juvenile films seem numerous, for there is "Girls' School," for which there is a dual choice of Eric Coates' and Haydn Woods' music. Then we have a collegiate comedy with a football atmosphere and American in form that the "Americana" suite of Thurban will not only fill our requirements here, but also for "Little Tough Guys," in American high society, using the first and third excerpts respectively. As if these were not enough we also have Shirley Temple in another juvenile comedy, so it looks as if parents can stay at home with the baby while the kids go to the flicks when these releases come round.

"The Dawn Patrol" is an intense war drama in aerial setting, showing the terrible dangers of the inexperienced airmen, hence the choice of that fine dramatic tone poem, "Mors et Vita," from Gounod's opera "Judex," rather than the accepted overture for war scenes.

"THE GREAT WALTZ" (M-G-M)

CERT. U. 9,317 ft. Reg. No. F.1055. Reviewed in KINE. November 24, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Luise Rainer, Fernand Gravet, Miliza Korjus.
ATMOSPHERE.—Spectacular period musical romance based on the life of the waltz king Johann Strauss. The principal highlight in the musical sequence is "The Tale of the Vienna Woods," with Miliza Korjus as vocalist and its brilliant orchestration.
ORGAN.—"The Great Valse" Selection (Chappell), presented as an introductory interlude, adapted from the piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.655 by Anton and Paramount Theatre Orchestra, or "One Day, When We Were Young" or "I'm In Love with Vienna," both recorded by Geraldo's Orchestra on H.M.V. B.D.5449.
LIGHTING EFFECTS.—Deep blues, violet and magenta in sequence.

"THE DAWN PATROL" (Warner)

CERT. A. 9,226 ft. Reg. No. F.1093. Reviewed in KINE. December 8, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Errol Flynn, Basil Rathbone, David Niven, Donald Crisp.
ATMOSPHERE.—Aerial drama with anti-war propaganda theme and thrilling war-time scenes and episodes, showing how young and inexperienced flying officers went to their death.
ORGAN.—"Mors et Vita" (Life and Death), from "Judex," Gounod, presented as a separate interlude, with adaptation from the special "straight" organ arrangement.
NON-SYNC.—As organ, recorded on H.M.V. C.1969 by the New Symphony Orchestra.
LIGHTING EFFECTS.—Deep violet fading to deep crimson only.

"MR. DOODLE KICKS OFF" (RKO-Radio)

CERT. U. 6,918 ft. Reg. No. F.1022. Reviewed in KINE. November 24, 1938.
PUBLICITY.—One 6-sheet.
STARS.—Joe Penner, June Travis, Richard Lane.
ATMOSPHERE.—Collegiate comedy, with American football background with the "Simpleton makes good" theme.
ORGAN.—"Americana" Suite, Thurban (Hawkes). No. 1 only, presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording by H.M. Coldstream Guards Band on H.M.V. C.2335.
LIGHTING EFFECTS.—Deep amber only.

"GIRLS' SCHOOL" (Columbia)

CERT. U. 6,555 ft. Reg. No. F.1817. Reviewed in KINE. October 26, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Nan Grey, Anne Shirley, Ralph Bellamy.
ATMOSPHERE.—Comedy-drama in collegiate atmosphere, a commentary on the life of the American schoolgirl. The whole action is confined to the episodes taking place between dawn and midnight of one day.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR APRIL 10 RELEASES

ORGAN.—"Joyous Youth," Suite, Eric Coates (No. 1 only), Chappell, presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—"Joyousness," Haydn Wood, recorded by the composer with orchestra on H.M.V. C.2734.
LIGHTING EFFECTS.—Light blue, lilac and rose-pink in single sequence.

"JUST AROUND THE CORNER" (20th Century-Fox)

CERT. U. 6,379 ft. Reg. No. F.1101. Reviewed in KINE. December 8, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Shirley Temple, Joan Davis, Charles Farrell, Amanda Duff, Bill Robinson, Bert Lohr.
ATMOSPHERE.—Whimsical juvenile comedy with music with Shirley Temple as a motherless small child forced to leave an expensive school owing to the commercial failure of her father.
ORGAN.—"Alice Blue Gown," from "Irene" Chappell), presented as an introductory interlude, with adaptation from the piano-conductor copy of the valse arrangement.
NON-SYNC.—As organ, recorded on H.M.V. B.5954 by the Troubadours.
LIGHTING EFFECTS.—Three shades of blue in single sequence.

"LITTLE TOUGH GUYS IN SOCIETY" (General F.D.)

CERT. U. 6,371 ft. Reg. No. F.1297. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Mischa Auer, Mary Boland, Edward Everett Horton and Little Tough Guys.
ATMOSPHERE.—Riotous comedy-drama depicting the misadventures of "little tough guys" in high American Society.
ORGAN.—"Americana" Suite, Thurban (Hawkes), No. 3 only, presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by H.M. Coldstream Guards Band on H.M.V. C.2335.
LIGHTING EFFECTS.—Deep amber only.

"IN OLD MEXICO" (Paramount)

CERT. U. 6,022 ft. Reg. No. F.785. Reviewed in KINE. September 29, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—William Boyd
ATMOSPHERE.—Outdoor drama in ranch settings, one of the Hopalong series, with a Mexican atmosphere.
ORGAN.—"Two Mexican Dances," Suite, No. 2, "A Media Noche," Viderique (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—"Mexican Serenade," Teresse, recorded on Decca-Brunswick F.3172 by Alfred Campoli and his Salon orchestra.
LIGHTING EFFECTS.—Deep orange and deep violet only.

(Continued in next column).

"THE HIGGINS FAMILY" (British Lion)

CERT. U. 5,854 ft. Reg. No. F.1079. Reviewed in KINE. November 24, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James, Lucille and Russell Gleason.
ATMOSPHERE.—Domestic comedy, the first of a new "family" series.
ORGAN.—Short syncopated pot-pourri, such as "Sha Sha" (World-Wide Music Co.), "Let's Break the News" and "Good Evenin', Good Lookin'" (Ascherberg), using refrains only as introductory interlude, with adaptation from professional song copies.
NON-SYNC.—As organ, various recordings of above in February lists.
LIGHTING EFFECTS.—Deep orange (1 and 2), violet (3).

Supper group at the Sheffield Projectionists' Ball, reported on page 46, at which Coun. Harold Gent, the guest of honour, is seen with Mrs. Gent

AN APPEAL TO ALL ORGANISTS

I am exceedingly pleased to receive the regular supply of organ interludes from organists all over the kingdom, and hope that it will continue. May I, however, again make an earnest appeal to every organist to be most careful when sending in an interlude to make sure that it was his *own idea* and his *own work* in construction. A few weeks ago an organist complained that the contribution sent in by another organist as original had been played by him 12 months previously with almost identical slide matter. Great minds may easily think alike in ideas but hardly to the extent of the same musical illustrations. However, I hope the two organists by now are the best of friends again, as it was quite possible that the error was due to forgetfulness rather than anything else.

If any organist has a good interlude of which he has any doubt of its origin let him send it along with a frank explanation with it so that while the KINE. series will benefit the originator can send in a friendly line and he will at once receive recognition.

A. W. O.

FIRST PROVINCIAL DUAL ORGAN PRESENTATION

Brilliant Programme at Folkestone

COMPTON AND LAFLEUR

Manager Walshaw can justly claim that the Astoria, Folkestone, is the first provincial kinema to present a dual organ interlude to its patrons. Some little time ago the resident solo organist, Reg. Stone, who has a Compton three-manual pipe organ for the theatre organ interludes, thought that a synthetic electric Lafleur organ would be a great asset in the very large and well-appointed café for Thé Dansant use and recitals instead of a very small orchestra. One was therefore installed and has been successful in every way.

On the week of February 19 this organ was put upon the stage and used in conjunction with the Compton organ, which was played by the relief organist, Arthur Kingdom, while Reg. Stone presided at the Lafleur organ. A microphone announcement was made by the manager, so that the signature tune, first heard on the Compton, was taken up simultaneously with the rise of the drop act by the Lafleur organ on the stage.

The programme commenced with the "Blaze Away" march and was followed by a number of well-contrasted numbers which included popular favourites like "Bells Across the Meadows" and concluding with Offenbach's Overture, "Orpheus in the Underworld," which gave both organists a chance to show their musicianship qualities as well as their showmanship abilities.

The patrons evidently appreciated the performances, as the manager informed me that a minimum of two encores was achieved spread over the entire week of presentation.

Both manager and organists are to be congratulated on their happy co-operation in presenting the novelty and featuring the human element in the kinema programme.

A. W. O.

Solo Organ Interlude (Series 2) No. XXV.

"THE WORLD WE LIVE IN"

By Howard D. Jennings, at the Odeon Theatre, Bolton, Lancs

ORGAN: COMPTON THREE-MANUAL

HOWARD D. JENNINGS had an idea that it would be well in these pessimistic times to strike an optimistic musical note and so prepared this week's interlude for the series for this special purpose even before he has played it in his own theatre. Just for curiosity I totted up his previous contributions to both series and find this is his tenth effort to be accepted and shows an excellent brotherhood spirit.

I first made contact with him at the Palladium, Paignton, then again during his two years with Shipman and King before he joined the Odeon circuit to follow George Pattman at Morden for 18 months. He was then transferred to his present position, six months ago, at the Odeon, Bolton. It will be noticed that this interlude includes an excerpt from the "Adagio movement" of Dvorak's "New World Symphony," and I sincerely hope that no organist of any theatre will attempt to replace this wonderful piece of romantic melody by any other composition. If presented in a musicianly manner with strict attention to orchestral imitation it will bring its own reward of appreciation and enhance the whole recital from a musicianly point of view. I know this organist is quite happy in this Northern industrial town and I also know from personal experience that they are intensely musical there and jazz is by no means the limit of their musical knowledge.

A. W. O.

No.	Slides.	Music and publisher.
1.	"The World We Live In"	Signature tune (or "Let the Great Big World Keep Turning") (Feldman).
2.	We all know that "Love Makes the World Go Round"	"Love Makes the World Go Round" (Gay).
3.	Romance and music often go hand in hand, so let's take a closer look at this old world of ours through the medium of music.	Do.
4.	This song, "The World is Waiting for the Sunrise," depicts those moments of unutterable peace and quiet expectancy that precede the dawn.	"The World is Waiting for the Sunrise" (Chappell).
5.	Later, bathed in the golden rays of the rising sun, one might well imagine that "My World is Gold."	"My World is Gold" (K. Prowse).
6.	We have probably all experienced at some time or other moments of exaltation when we have felt that "The World is Mine To-night."	"The World is Mine" (K. Prowse).
7.	This, one of the most beautiful melodies that the world has inspired, comes from Dvorak's "New World Symphony."	Excerpt from slow movement of "New World Symphony."
8.	While, in contrast to the new world, here is all the warm colour and peaceful tranquillity of "An Old World Garden."	"An Old World Garden," from "Woodland Pictures" (Hawkes). (Cut as desired.)
9.	However unpleasant in some of its aspects, a world which has inspired such melodies as these must contain much that is beautiful. Let us then turn our eyes steadfastly towards its beauty, and who knows?—we may soon find that "There's a New World."	"There's a New World" (P. Maurice).
10.	And so....	"Let the Great Big World Keep Turning" (Feldman).

Let the Great Big World keep turning
Through the sunshine and the rain.
With a cheerful song we will carry on
Till the skies are blue again.

11. Do.

Tho' our hearts are filled with yearning.
And the dark nights stills our song.
Let the Great Big World keep on turning round—
Dawn must break again ere long.

A MUSICAL BOOST

For Irving Berlin Film

Co-operation between organist and theatre manager at the Ritz, Aldershot, during the past few weeks has greatly increased the "organ appeal" of this popular A.B.C.-Union house.

Jasper Brentall, the organist, has only recently joined the Ritz, having been previously at various Midland halls. In Gerald Leeds he has a manager who is keen on music and its theatrical adaptations, their most popular effort recently being an interlude entitled "Irving Berlin's Cavalcade of Music," which was played during the week prior to the run of "Alexander's Ragtime Band," forming a novel boost for the film.

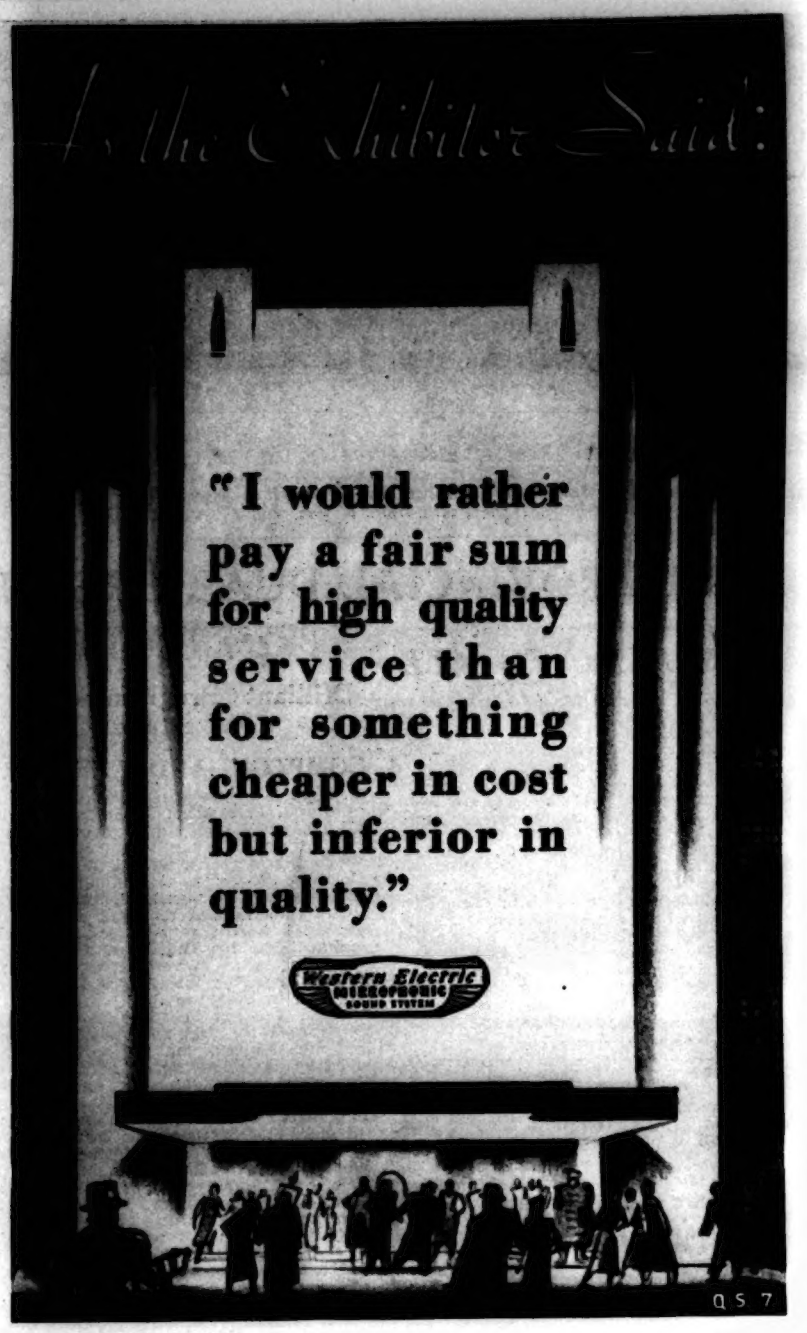
Sub-titled "The Triumph of Irving Berlin," the introductory number was a rendering of "Alexander and His Ragtime Band" leading up to two vocal numbers sung by 17-year-old Miss Rose Cullen, a local singer, these being "How Deep Is the Ocean" and "Easter Parodies." A pot-pourri of numbers composed during the 1914-1939 era and a selection of numbers which introduced the Wurlitzer phantom piano were played before the finale, which again featured the film with a slide.

Last week another idea from Mr. Leeds was effectively worked into an interlude entitled "Home on the Range," being a popular pot-pourri of the hill-billy songs.

A slide announced that the organist would take the audience on a musical tour of the "Wild and Woolly West," and the choruses of the better-known hill-billy numbers were played before reaching the final rendering of a community singing version of "Home on the Range," a record sung by a choir of large dimensions being played at the same time.

S. Leon, chief operator at the Regal, Derby, recently executed striking lighting effects for the organ interlude by Henson Mawe, with the result that manager H. E. Benzeval received many eulogiums from patrons. Most striking of the display were a fading silhouette of the organist, and a complete black-out of the organist while the organ surround remained illuminated.

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
MORGAN'S SLIDES,
308, Gray's Inn Road, London, W.C.1.
Telephone: Terminus 2334.


"I would rather pay a fair sum for high quality service than for something cheaper in cost but inferior in quality."
Western Electric
MICROPHONIC
SOUND SYSTEM
Q S 7

SHEFFIELD PROJECTIONISTS' BALL

Fifteen Hundred Guests Present

COUN. GENT ON HAPPY RELATIONSHIPS

FIFTEEN hundred guests were present at the Annual Cinema Ball organised by Sheffield projectionists at the Cutlers' Hall last week. At the supper arranged in honour of the guests the hope that the happy relations existing between employers and employed would be long maintained.

Such things as being employers and employees on a night like that were forgotten, he said, and he hoped the pleasant atmosphere would be maintained.

Interdependence

"We, as employers," he continued, "are dependent on the employees for the way in which they carry out their duties. On the other hand, employees come to us at the end of a week for a package, and we are inter-dependent.

"When I had the pleasure of speaking here a year ago I mentioned that we were about to negotiate with a trade union incorporating the whole of the kinema employees. I am very happy to say that these negotiations have come to a very successful conclusion. I hope that the spirit in which these negotiations were conducted will be carried out in practice by all concerned. We have the machinery there, in that Trade agreement, and if there are any grievances on either side we have the means whereby any differences of opinion can be ironed out. I can only hope that this Trade agreement will be carried out honourably by every member of the Industry."

Manager's Testimony

Len Sullivan congratulated Coun. Gent on the very sincere remarks he had made in connection with employers and employees.

"We, as managers, realise that without co-operation from you, as individuals, the Industry cannot really be a success. If I might touch on a personal note, I am fortunate in having a very competent staff and I hope that all other employers and managers are in the same happy position."

W. A. Brown, who presided, thanked the many Trade donors of splendid prizes, and welcomed Coun. Gent and Supt. Teather, Chief of the Fire Brigade. He also spoke with deep appreciation of the splendid work G. A. Cliffe had done in arranging the event.

Mrs. Gent made a charming speech when presenting a magnificent 50-piece canteen of cutlery to Miss Joan Nelson, a member of the staff at the Hippodrome. Miss Nelson, an accomplished amateur skater, with her partner, Cyril Elson, gave a remarkable roller-skating cabaret in the ballroom. Joan suitably responded.

Others who assisted in organising what is one of the largest functions held in the city include W. A. Lawson, Basil Everiss, R. Llewellyn, V. Brindley, E. Castle, S. Draper, G. Reddish, W. Ward, A. H. Cole, C. W. A. Potter, G. Wilson and G. Newton.

Lafleur Supplies Music

Milner's (Sheffield) kindly loaned a Lafleur theatre organ, incorporating the Hammond tone generator, which, alternatively provided music for dancing in the upper hall with Colin Biggin's Band.

Fred Gregory, chairman of the Projectionists' Guild branch, was also an absentee through illness, and tributes were paid to the splendid work he had done.

Among managers, in addition to Len Sullivan (Central), there were present A. J. Ollerenshaw (Coliseum), Fred Bell and R. Callander (Wicker P.H.), W. B. Gibson (Hippodrome), Cyril Pennington (Regal), J. Harrison (Unity), G. Turner (Plaza), T. E. Colebourne (Lyric), C. H. Monkman (Oxford) and Effie Swindon (Scala Cinema).

Other Trade representatives included Harry Coulthard (Fox Film Co.), H. C. V. Turvey, H. Aitchison and A. Howes (Western Electric Co.), Wilf Denton (A.B.F.D.), Sid Downing (Wardour), A. Seall (Ship Carbon Co.), and — Nelson (Prov. Cinematograph Trading Co.).

RATIFICATION OF NEW COURT IN THE SOUTH-WEST

Guild President at St. Austell

A meeting to ratify the Devon and Cornwall Court of the Projectionists' Guild was held on Sunday last in the café of the Capitol, St. Austell, by permission of H. J. Watkins, proprietor. Twenty-five members were present, and a further five were enrolled at the conclusion of the meeting.

The Guild president, S. T. Perry and F. H. Woods, general secretary, attended the ratification. The proceedings were opened by A. E. Battrick, acting secretary of the new Court, who, in welcoming the visitors, voiced the appreciation of all concerned at the help given by Mr. Watkins and by J. Walker, manager of the Odeon, St. Austell.

He then introduced F. H. Woods, who briefly outlined the aims and objects of the Guild, after which he announced the result of the ballot for officers for the new Court. These were: Chairman, K. C. Johnson; vice-chairman, P. A. Duncan; secretary, A. E. Battrick; treasurers, J. Howell and E. N. Smith; committee, S. F. Salway, F. Dillon, D. Sanders, M. Leacy, and another to be co-opted; General Council representatives, A. E. Battrick and K. C. Johnson; educational officer, H. M. Williams.

The ballot was followed by a speech by Mr. Watkins, followed by Mr. Walker on their experiences of Guild projectionists to date and wishing the Devon and Cornwall Court every success.

The President then addressed the members and asked for loyalty to the cause, urging all to follow up the educational course and bring in juniors who were those to whom they all looked in the future.

The meeting closed with the chairman and secretary thanking the Court for their being elected, and H.Q. officers expressed sincere appreciation for the support given by the local exhibitors and managers. After this the entire company partook of tea and refreshments kindly provided by H. S. Watkins and dispensed by Mrs. Sawyer and staff.

Group taken at the Ratification meeting of the Devon and Cornwall Court of the Projectionists' Guild on Sunday last. Seated (left to right): A. E. Battrick, secretary; K. C. Johnson, chairman; F. H. Woods, general secretary; H. J. Watkins, managing director, Capitol, St. Austell; S. T. Perry, president; J. Walker, manager, Odeon, St. Austell; D. Richmond, W.E. Service Engineer. (Photo: Negus)

R.P.S. KINE. SECTION ELECTS COMMITTEE

The Year in Review

The Royal Photographic Society's Kinematograph Section held its annual general meeting last Friday. Of the former Committee, A. S. Newman, the chairman, R. H. Cricks, D. A. Spencer, I. D. Wratten, G. H. Sewell, and F. P. Barnitt do not retire; the newly elected or re-elected members are S. W. Bowler (hon. secretary), T. S. Lyndon-Haynes, and Brian Smith on the professional side, and P. W. Harris, T. A. Hellier, T. S. Lutas, and M. Nathan on the amateur side.

The Committee during the year accepted the resignations of Messrs. A. Pereira, J. F. Marshall, and G. C. Weston.

Future Policy

At the last Committee meeting the policy of the Section was fully discussed, and was more precisely formulated to include the encouragement of interest in pure and applied photography as applied to kinematography; the arrangement of separate meetings for amateur and professional, one of each a month; liaison with other societies; the arrangement of competitions; and the dissemination of information and the encouragement of collaboration in both professional and amateur fields.

The balance-sheet showed subscriptions totalling £34 10s. Among the payments out was the sum of £2 2s. in respect of licence for the playing of gramophone records.

T. S. Lyndon-Haynes raised two points, the proposed contact with the B.K.S. and the A.C.T. to avoid duplication of papers, and the proposed Joint Technical Committee scheme. In regard to the first, S. W. Bowler stated that, owing to the chaos existing pending the removal of the Society to its new premises, any such co-ordination had had to be deferred. R. H. Cricks stated that the same considerations had held up the second scheme.

NEW KINEMA SCHEMES AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

LONDON (Tower Bridge Road).—Plans have been submitted to the London County Council for the erection of a variety theatre to seat about 1,850 on a site in Tower Bridge Road, near Bricklayers' Arms, Old Kent Road. Architect: Andrew Mather's successors.

MIDDLESBROUGH. — The tender of G. W. Lazenby and Co., Ferryhill, has been accepted for the erection of a kinema in Trunk Road, Middlesbrough. Architects, Kitching and Co., 21, Albert Road, Middlesbrough.

TYNEMOUTH.—Tynemouth Corporation has sold a site for a kinema in Bridge Road to S. Rye.

PICCADILLY, W.1.—Westminister City Council has passed plans for the conversion of Princes Restaurant, 196, Piccadilly, into a kinema, and states that the applicant should be asked to submit further and detailed information in respect of the canopy.

WESTERHAM.—Plans have been passed for the erection by A. P. Starkey of a kinema at Westerham.

NEWQUAY.—A site has been acquired at Newquay, Cornwall, for the erection of a kinema.

PATCHAM.—Plans have been passed by Brighton Corporation submitted by Barclay's Incorporated (London), Ltd., for the erection of a kinema in Old London Road, Patcham.

RECONSTRUCTION

STOKE-ON-TRENT.—Stoke-on-Trent Watch Committee has approved a plan of alterations to the seating at the Broadway, Meir.

KALEE CONTRACTS IN LANCS

Manchester branch of Kalee, Ltd., have secured the contract installation of new curtains in the Theatre Royal, Ashton-under-Lyne. Vulcan arc lamps are to be installed at the Deansgate Picture House, Manchester.

LIVERPOOL SUPPER-DANCE

Over 400 persons, comprising mainly staffs of theatres in the Merseyside area, attended the annual supper and dance of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians, at the Rialto Ballroom, Liverpool, on Friday night, February 24. Amongst the principal guests were W. J. Speakman, chairman of the North-Western Branch C.E.A., and F. E. Coombs, supervising engineer Ship Carbons.

To enable projectionists and other members of the staffs to attend in force, the function commenced at 11.30 p.m., after the close of the shows, and continued until 3.30 a.m. There was no speech-making, the whole of the time being devoted to dancing. Some of the spot prizes were given by Ship Carbons.

The committee responsible for the organisation of the function was under the chairmanship of H. B. Smith (Trocadero, Liverpool), chairman of the Liverpool Court and vice-president of the Guild. The other members of the organising committee were: W. Patterson (Everton Palace), P. McIneney (Palais de Luxe), C. Rich (British Acoustics), H. B. Jacks (Regal, Norris Green), H. Procter (Regent, Crosby), and F. Nash (Palladium, West Derby Road). J. Ward, divisional engineer Gaumont British, and founder of the Liverpool Court of the Guild, co-operated with the committee.

FORTHCOMING TRADE SHOWS—continued from page 47

NOTTINGHAM

Fri., Mar.	3	10.45 a.m.	...	Ritz	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—
Tues., ,,	7	10.45 a.m.	...	Ritz	Pacific liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,,	7	11 a.m.	...	Elite	Q Planes	Columbia ...	Laurence Olivier ...	U
Wed., ,,	8	10.45 a.m.	...	News House ...	Souvenirs; Old Soldiers; Mother of Men; End of the Day.	General F.D. ...		—
Thur., ,,	9	10.45 a.m.	...	Ritz	Woman Doctor	British Lion ...	Frieda Inescourt ...	—
,, ,,	9	10.45 a.m.	...	Hippodrome ...	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—

SHEFFIELD

Fri., Mar.	3	10.45 a.m.	...	Hippodrome ...	King of the Underworld	Warner	Kay Francis	—
,, ,,	3	10.45 a.m.	...	Cinema House ...	I Met a Murderer	Grand National...	James Mason... ...	—
,, ,,	3	11 a.m.	...	Central P.H. ...	Q Planes	Columbia ...	Laurence Olivier ...	U
Tues., ,,	7	10.45 a.m.	...	Regent	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,,	7	10.45 a.m.	...	Cinema House ...	The Long Shot	Grand National...	Gordon Jones ...	U
Wed., ,,	8	10.45 a.m.	...	Union St. P.H.	Shadows Over Shanghai ...	Grand National...	James Dunn	—
,, ,,	8	11 a.m.	...	Central P.H. ...	Torchy Blane in Chinatown ...	Warner	Glenda Farrell ...	—
Thur., ,,	9	10.45 a.m.	...	Hippodrome ...	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
,, ,,	9	11 a.m.	...	Union St. P.H. ...	The Nursemaid Who Disappeared	Warner	Peter Coke	—
,, ,,	9	11 a.m.	...	Central P.H. ...	The Three Musketeers	20th Century-Fox	Ritz Brothers ...	—

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
LONDON						
Thur., Mar. 2	11 a.m. ...	Studio One ...	Ave Maria	Ace Distributors...	Gigli	—
,, ,, 2	3 p.m. ...	Phœnix	Torchy Blane in Chinatown; Hermit Kingdom; Shopgirl Evidence.	Warner	Glenda Farrell ...	—
,, ,, 2	3 p.m. ...	Cambridge ...	Arizona Legion; Pewter ...	RKO-Radio ...	George O'Brien ...	—
,, ,, 2	11 a.m., 3 p.m. and 6.30 p.m.	Century Theatre	The Three Musketeers	20th Century-Fox	Ritz Brothers... ...	—
,, ,, 2	6.30 p.m. ...	Phœnix	They Made Me a Criminal; Have You Got Any Castles; Dear Old Dad.	Warner	John Garfield... ...	—
,, ,, 2	8.30 p.m. ...	Cambridge ...	Fisherman's Wharf; Society Dog Show.	RKO-Radio ...	Bobby Breen	—
Fri., ,, 3	11 a.m. ...	Piccadilly ...	The Roaming Cowboy	Equity British ...	Fred Scott	U
,, ,, 3	3 p.m. ...	Piccadilly ...	Men Without Honour	Equity British ...	Ian Fleming	—
Mon., ,, 6	3 p.m. ...	Piccadilly ...	Mysterious Miss X.	British Lion ...	Michael Whalen ...	U
Tues., ,, 7	10.30 a.m. ...	Carlton	Never Say Die; Paramount Pictorial No. 4; Hal Kemp and His Orchestra.	Paramount ...	Martha Raye... ...	—
,, ,, 7	11 a.m. ...	Own Theatre ...	Prairie Moon	British Lion ...	Gene Autry	U
,, ,, 7	11 a.m., 3 p.m. and 6.30 p.m.	Century Theatre	Inspector Hornleigh	20th Century-Fox	Gordon Harker ...	—
,, ,, 7	3 p.m. ...	G-B. Theatre ...	Two Minutes	Exclusive ...	——— ...	—
,, ,, 7	3 p.m. ...	Phœnix	Flight from Justice	British Lion ...	Bob Livingston ...	A
,, ,, 7	8.30 p.m. ...	Phœnix	Woman Doctor; Sea Harvest	British Lion ...	Frieda Inescourt ...	—
Wed., ,, 8	10.30 a.m. ...	Carlton	St. Louis Blues; Paramount Pictorial No. 5; A Song is Born.	Paramount ...	Lloyd Nolan	—
,, ,, 8	10.45 a.m. ...	Monseigneur, (Piccadilly.)	Youth; Happy Days; Misty Isle; Sea Kings.	Kinograph Dist.	———	U
,, ,, 8	11 a.m. ...	Own Theatre ...	Heroes of the Hills	British Lion ...	Three Mesquiteers ...	U
,, ,, 8	6.30 p.m. ...	Cambridge ...	Idiot's Delight	M-G-M	Clarke Gable	—
,, ,, 8	8.30 p.m. ...	Phœnix	What a Woman; Screen Snapshots No. 68; King Vulture.	Columbia ...	Melvyn Douglas	A
Thur., ,, 9	3 p.m. ...	Phœnix	Fighting Thoroughbreds	British Lion ...	Ralph Byrd	U
,, ,, 9	6.30 p.m. ...	Cambridge ...	Fast and Loose	M-G-M	Robert Montgomery	—
Fri., ,, 10	10.30 a.m. ...	Carlton	Silver on the Sage; Two Boys and a Dog; Oh, Say, Can You Ski?	Paramount ...	——— ...	—
,, ,, 10	1.30 p.m. ...	Academy ...	Gens du Voyage	Unity Films ...	Francoise Rosay ...	—
,, ,, 10	3 p.m. ...	Piccadilly ...	Come on Rangers	British Lion ...	Roy Rogers	U
,, ,, 10	7 p.m. ...	Phœnix	Persons in Hiding; Cops is Always Right; Popular Science No. 2.	Paramount ...	Patricia Morison ...	—
Tues., ,, 14	8.30 p.m. ...	Phœnix	Newsboys Home	General F.D. ...	———	—
Wed., ,, 15	3 p.m. ...	Phœnix	Pirates of the Skies	General F.D. ...	———	—
,, ,, 15	8.30 p.m. ...	Phœnix	Spy in Black; Hollywood Graduation.	Columbia ...	Conrad Veidt ...	—
BIRMINGHAM						
Fri., Mar. 3	10.30 a.m. ...	Paramount ...	Cafe Society	Paramount ...	Fred MacMurray ...	A
,, ,, 3	10.30 a.m. ...	Forum	King of the Underworld	Warner	Kay Francis	—
,, ,, 3	10.45 a.m. ...	Futurist	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	U
,, ,, 3	10.45 a.m. ...	West End ...	Gambling Ship	General F.D. ...	Robert Wilcox ...	A
,, ,, 3	10.45 a.m. ...	Scala	The Long Shot	Grand National...	Gordon Jones ...	U
Tues., ,, 7	10.45 a.m. ...	West End ...	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 7	10.30 a.m. ...	Forum	The Gang's All Here	A.B.P.C. ...	Jack Buchanan ...	—
Wed., ,, 8	10.30 a.m. ...	Scala	Woman Doctor	British Lion ...	Frieda Inescourt ...	—
,, ,, 8	10.30 a.m. ...	Forum	Going Places	Warner	Dick Powell	—
,, ,, 8	10.30 a.m. ...	Futurist	The Three Musketeers	20th Century-Fox	Ritz Brothers ...	—
,, ,, 8	10.45 a.m. ...	West End ...	Exile Express	Grand National...	Anna Sten	A
Thur., ,, 9	10.45 a.m. ...	West End ...	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
,, ,, 9	10.30 a.m. ...	Forum	What a Woman	Columbia ...	———	A
,, ,, 9	10.30 a.m. ...	Scala	Inspector Hornleigh	20th Century-Fox	Gordon Harker ...	—
CARDIFF						
Fri., Mar. 3	11 a.m. ...	Capitol	Boy Trouble	Paramount ...	Charlie Ruggles ...	U
,, ,, 3	11 a.m. ...	Olympia	The Gang's All Here	A.B.P.C. ...	Jack Buchanan ...	—
,, ,, 3	11 a.m. ...	Empire	Huckleberry Finn	M-G-M	Mickey Rooney ...	U
,, ,, 3	11 a.m. ...	Odeon	Trouble Brewing	A.B.F.D.... ...	George Formby ...	U
Tues., ,, 7	10.45 a.m. ...	Empire	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 7	10.45 a.m. ...	Odeon	Secrets of a Nurse	General F.D. ...	Edmund Lowe ...	A
,, ,, 7	10.45 a.m. ...	Park Hall ...	Shadows Over Shanghai	Grand National...	James Dunn	U
,, ,, 7	11 a.m. ...	Olympia	Q Planes	Columbia ...	Laurence Olivier ...	—
Wed., ,, 8	11 a.m. ...	Odeon	Torchy Blane in Chinatown ...	Warner	Glenda Farrell ...	—
,, ,, 8	11 a.m. ...	Park Hall ...	What a Woman	Columbia ...	———	A
Thur., ,, 9	10.45 a.m. ...	Odeon	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
,, ,, 9	11 a.m. ...	Park Hall ...	Tall Spin	20th Century-Fox	Alice Faye	—
DUBLIN						
Fri., Mar. 3	11 a.m. ...	Stephen's Green...	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	U
Tues., ,, 7	11 a.m. ...	Grafton P.H. ...	Trouble Brewing	A.B.F.D.... ...	George Formby ...	U
GLASGOW						
Fri., Mar. 3	11 a.m. ...	Regal	Going Places	Warner	Dick Powell	—
,, ,, 3	10.30 a.m. ...	Cranston's P.H.	Trouble in Texas	A.B.F.D.... ...	Tex Ritter	U
,, ,, 3	10.30 a.m. ...	Cranston's P.H....	Killers of the Prairie	A.B.F.D.... ...	Frank Campeau ...	U
,, ,, 3	10.45 a.m. ...	Picture House ...	Gambling Ship	General F.D. ...	Robert Wilcox ...	U
,, ,, 3	10.45 a.m. ...	Scala	Tall Spin	20th Century-Fox	Alice Faye	—
Mon., ,, 6	10.45 a.m. ...	Cranston's P.H....	Souvenirs; Old Soldiers; Mother of Men; End of the Day.	General F.D. ...	———	—
Tues., ,, 7	10.45 a.m. ...	Green's Playhouse	Shadows Over Shanghai	Grand National...	James Dunn	—
,, ,, 7	10.45 a.m. ...	Picture House ...	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 7	11 a.m. ...	Regal	King of the Underworld	Warner	Kay Francis	—
Wed., ,, 8	10.45 a.m. ...	Paramount ...	Cafe Society	Paramount ...	Fred MacMurray ...	A
,, ,, 8	10.45 a.m. ...	Green's Playhouse	Look Up and Laugh	A.B.F.D.... ...	Gracie Fields	—
Thur., ,, 9	10.45 a.m. ...	Picture House ...	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
,, ,, 9	10.45 a.m. ...	Scala	The Three Musketeers	20th Century-Fox	Ritz Brothers ...	—
,, ,, 9	11 a.m. ...	Playhouse ...	The Nursemaid Who Disappeared	Warner	Peter Coke	—
,, ,, 9	11 a.m. ...	Cranston's P.H....	What a Woman	Columbia... ...	Melvyn Douglas	A
LEEDS						
Fri., Mar. 3	11 a.m. ...	Scala	Trouble Brewing	A.B.F.D.... ...	George Formby ...	U
,, ,, 3	10.45 a.m. ...	Rialto	Souvenirs; Old Soldiers; Mother of Men; End of the Day.	General F.D. ...	———	—
,, ,, 3	10.45 a.m. ...	Tower	The Long Shot	Grand National...	Gordon Jones ...	U
,, ,, 7	10.30 a.m. ...	Tower	Happy Ever After; Legong ...	Ambassador ...	Jack Hulbert... ...	—
Tues., ,, 7	10.45 a.m. ...	Scala	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 7	10.45 a.m. ...	Paramount ...	Exile Express	Grand National...	Anna Sten	A
,, ,, 7	10.45 a.m. ...	Ritz	Going Places	Warner	Dick Powell	—
,, ,, 7	11 a.m. ...	Rialto	Tall Spin	20th Century-Fox	Alice Faye	—
Wed., ,, 8	10.45 a.m. ...	Ritz	King of the Underworld	Warner	Kay Francis	—
Thur. ,, 9	10.45 a.m. ...	Scala	Beauty for the Asking ...	RKO-Radio ...	Lucille Ball	—
LIVERPOOL						
Fri., Mar. 3	10.45 a.m. ...	Futurist	Shadows Over Shanghai	Grand National...	James Dunn	—
,, ,, 3	11 a.m. & 3 p.m.	Own Theatre ...	Tall Spin	20th Century-Fox	Alice Faye	A
,, ,, 3	11 a.m. ...	Forum	The Gang's All Here	A.B.P.C.	Jack Buchanan ...	—
,, ,, 3	10.45 a.m. ...	Trocadero ...	Gambling Ships	General F.D. ...	Robert Wilcox ...	—
,, ,, 7	10.45 a.m. ...	Trocadero ...	Exile Express	Grand National...	Anna Sten	A
,, ,, 7	11 a.m. & 3 p.m.	Own Theatre ...	The Three Musketeers	20th Century-Fox	Ritz Brothers ...	—
Tues., ,, 7	11 a.m. ...	Majestic	Mysterious Miss X.	British Lion ...	Michael Whalen ...	U
,, ,, 7	10.45 a.m. ...	Forum	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 7	10.45 a.m. ...	Scala	Souvenirs; Mother of Men; Old Soldiers; End of the Day.	General F.D. ...	———	—
Wed., ,, 8	11 a.m. & 3 p.m.	Own Theatre ...	Inspector Hornleigh	20th Century-Fox	Gordon Harker ...	—
,, ,, 8	11 a.m. ...	Majestic	Woman Doctor	British Lion ...	Frieda Inescourt ...	U
,, ,, 8	11 a.m. ...	Trocadero ...	Huckleberry Finn	M-G-M	Mickey Rooney ...	—
,, ,, 8	10.45 a.m. ...	Forum	King of the Underworld	Warner	Kay Francis	—
Thur., ,, 9	10.45 a.m. ...	Palais de Luxe ...	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
,, ,, 9	10.45 a.m. ...	Forum	Going Places	Warner	Dick Powell	—
MANCHESTER						
Fri., Mar. 3	11 a.m. ...	Theatre Royal ...	The Gang's All Here	RKO-Radio ...	Jack Buchanan ...	—
,, ,, 3	10.30 a.m. ...	Gaumont... ...	Trouble Brewing	A.B.F.D.... ...	George Formby ...	U
,, ,, 3	10.45 a.m. ...	Market St. P.H.	Happy Ever After; Legong ...	Ambassador ...	Jack Hulbert... ...	—
Tues., ,, 7	10.45 a.m. ...	Theatre Royal ...	Shadows Over Shanghai ...	Grand National...	James Dunn	—
,, ,, 7	10.45 a.m. ...	Tatler	Turn of the Tide	New Realm	——— ...	—
,, ,, 7	11 a.m. ...	Deansgate P.H....	Tall Spin	20th Century-Fox	Alice Faye	—
,, ,, 7	10.45 a.m. ...	Paramount ...	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 7	11 a.m. ...	Gaumont... ...	King of the Underworld	Warner	Kay Francis	—
,, ,, 7	10.45 a.m. ...	Market St. P.H....	Trouble in Texas	A.B.F.D.... ...	Tex Ritter	U
,, ,, 7	10.45 a.m. ...	Market St. P.H....	Killers of the Prairie	A.B.F.D.... ...	Frank Campeau ...	U
Wed., ,, 8	10.45 a.m. ...	Theatre Royal ...	Going Places	Warner	Dick Powell	—
,, ,, 8	10.45 a.m. ...	Gaumont... ...	Exile Express	Grand National...	Anna Sten	A
,, ,, 8	11 a.m. ...	Deansgate P.H....	The Three Musketeers	20th Century-Fox	Ritz Brothers ...	U
Thur., ,, 9	11 a.m. ...	Gaumont... ...	Mysterious Miss X.	British Lion ...	Michael Whalen ...	—
,, ,, 9	10.45 a.m. ...	Theatre Royal ...	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
NEWCASTLE						
Fri., Mar. 3	10.45 a.m. ...	Haymarket ...	Going Places	Warner	Dick Powell	—
,, ,, 3	10.45 a.m. ...	Paramount ...	I Met a Murderer	Grand National...	James Mason... ...	—
,, ,, 3	10.45 a.m. ...	Essoldo	Trouble Brewing	A.B.F.D.... ...	George Formby ...	—
Tues., ,, 7	10.30 a.m. ...	Paramount ...	Cafe Society	Paramount ...	Fred MacMurray ...	A
,, ,, 7	10.45 a.m. ...	Westgate... ...	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 7	10.45 a.m. ...	Haymarket ...	The Gang's All Here	A.B.P.C. ...	Jack Buchanan ...	—
,, ,, 7	10.45 a.m. ...	Grainger	The Nursemaid Who Disappeared	Warner	Peter Coke	—
,, ,, 7	10.45 a.m. ...	Essoldo	The Long Shot	Grand National...	Gordon Jones... ...	U
Wed., ,, 8	10.30 a.m. ...	Paramount ...	Boy Trouble	Paramount ...	Charlie Ruggles ...	U
,, ,, 8	10.45 a.m. ...	Stoll	Men Without Honour	Equity British ...	Ian Fleming	—
,, ,, 8	10.45 a.m. ...	Grainger	Shadows Over Shanghai ...	Grand National...	James Dunn	—
,, ,, 8	10.45 a.m. & 3 p.m.	Own Theatre ...	Tall Spin	20th Century-Fox	Alice Faye	—
,, ,, 8	10.45 a.m. ...	Haymarket ...	They Made Me a Criminal ...	Warner	John Garfield ...	—
,, ,, 8	10.45 a.m. ...	Essoldo	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
Thur., ,, 9	10.45 a.m. ...	Grainger	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
,, ,, 9	10.45 a.m. ...	Essoldo	Torchy Blane in Chinatown ...	Warner	Glenda Farrell ...	—

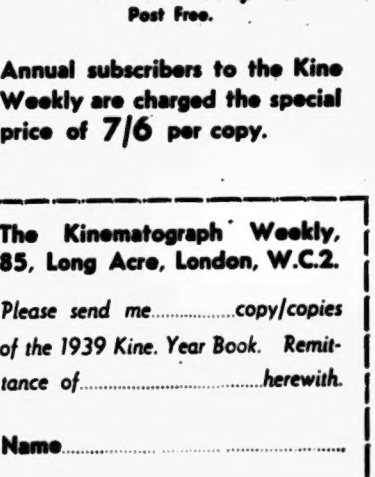
FORTHCOMING TRADE SHOWS—continued at foot of page 46

The Red Guide to the Kinema Trade

What do you want to know?

What do you want to buy?

What do you want to sell?



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Please send me.....copy/copies of the 1939 Kine. Year Book. Remittance of.....herewith.

Name.....

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Address.....

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KINEMATOGRAPH WEEKLY, Classified Advertisements

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Three lines (average 20 words) 1s., and 4d. for every additional line.

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Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

FIRST-CLASS Manager required for kinema in suburb of Newcastle-upon-Tyne. Full control, film bookings, etc.—Write, stating age, experience, and salary required, together with references and photograph if possible, to G., Box 891, Kinematograph Weekly.

MANAGER required, South Coast kinema; thoroughly experienced, smart, and not afraid of work.—Write, stating full particulars, salary required, etc., E., Box 899, Kinematograph Weekly.

WANTED, smart Manager; energetic, keen disciplinarian, for East London hall.—Write, age, refs., experience and salary required, K., Box 893, Kinematograph Weekly.

SMART Young Assistant Manager wanted for two 600-seaters, West of England. Box experience essential.—Full particulars and wages required to Z., Box 894, Kinematograph Weekly.

REQUIRED Immediately, Second Operator, South Midland super-theatre. B.C.A., boilers, plenum knowledge essential. — Write, stating wage required, experience, H., Box 892, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, at present managing super, desires change.—K., Box 846, Kinematograph Weekly.

MANAGER, FULLY CONVERSANT ALL BRANCHES, NOW VACANT THROUGH SALE OF THEATRE; SOLE CONTROL OR INSTRUCTIONS; SALARY OR SALARY AND COMMISSION; MARRIED; GO ANYWHERE.—G., BOX 844, KINEMATOGRAPH WEEKLY.

MANAGER (38) desires change; experienced Kine.-Variety, smart, energetic.—A., Box 885 Kinematograph Weekly.

EXPERIENCED Kinema Manager, age 33, smart appearance, conscientious worker, excellent references, at present working up North, desires position in or around London.—Y., Box 883, Kinematograph Weekly.

KEEN and energetic young Manager desires relief or permanency at once. Kine.-Variety experience. Bonded.—D., Box 888, Kinematograph Weekly.

ORGANIST (age 23) urgently requires post; anywhere; popular library and slides; previous experience as deputy.—C., Box 887, Kinematograph Weekly.

ORGANIST.—Albert Hall, the popular Birmingham Organist, open for offers.—133, Earlham Grove, London, E.7.

SOLO Organist vacant; guest week or season; rousing reception Apollo, Erdington, Birmingham, Feb. 20 week.—H. Archie Newman, 40, Dugdale Road, Coventry.

BRILL. Organist, recently concluded "Apollo," M/c.; age 20; B.B.C. solo pianist; moderate salary long contract; popular numbers great feature; perfect rhythm, style.—60, Richmond Grove, Manchester, 13.

WELL-KNOWN SOLO ORGANIST, AT PRESENT WITH LARGE CIRCUIT, WOULD LIKE SEASIDE APPOINTMENT. LARGE LIBRARY OF ORIGINAL SLIDE INTERLUDES. REASONABLE SALARY EXPECTED!—L., BOX 898, KINEMATOGRAPH WEEKLY.

VACANT shortly. Last position kinema three years; experienced all branches entertainments; age 39.—Lewis H. Tallantire, Manager, The Rink, Boston, Lincs.

OPERATOR vacant; W.E., RCA; country or seaside; take relief; go anywhere; wages £3 10s.—B., Box 886, Kinematograph Weekly.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

AUCTION

Preliminary Announcement.

To Close a Trust.

IMPORTANT VALUABLE FREEHOLD PROPERTY AT ROTHERHAM.

To be SOLD BY AUCTION by SHEARMAN & JOHNSTON, at The CROWN HOTEL, ROTHERHAM, on MONDAY, MARCH 20, 1939, at 3 o'clock precisely, Subject to Conditions of Sale.

ALL THAT BLOCK of VALUABLE PROPERTY situate and fronting to HIGH STREET, SHIP HILL, and MOORGATE STREET, ROTHERHAM, comprising The

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EMPIRE CHAMBERS,
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TIP-UP SEATS

Thousands of second-hand and reconditioned seats for sale, 18 inch, 19 inch and 20 inch centres from 3/- each.

Replacements in seats, backs, standards and armpads.

Reconditioning done on site. Cash allowances made on your old chairs.

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KINEMAS FOR SALE & WANTED

FOR Sale, Kinema, London main road, populous area; bargain, £1,250.—U., Box 879, Kinematograph Weekly

KINEMA WANTED, LONDON OR NEAR SUBURBS; QUICK PURCHASE. PRINCIPALS ONLY.—PARTICULARS, F., BOX 890, KINEMATOGRAPH WEEKLY.

CINEMA
FOR SALE — FREEHOLD
On Outskirts of Large Provincial Town
Attractive proposition, ideal for owner-manager. 550 seats. Recently redecorated and modernised.
Sole Agents: HAMPTON & SONS, Ltd., Cinema & Theatre Dept., 6, Arlington Street, St. James's, S.W.1. Tel.: REGent 0222.

THEATRES FOR HIRE

PRIVATE Theatre for hire; RCA "High Fidelity"; seating 25; services of skilled operator; preview attachment, also 17.5 mm. Film Phonograph available; 15s. per hour or 4s. per reel. 'Phone: Temple Bar 2971.

BALLOONS

BALLOONS, 24 in., printed with your advertisement, 7s. per gross, 5 gross 32s. 6d. Send for list of Novelty Balloons, printed Pencils and Carnival Novelties.—Surrey Rubber Co., Church Road, Ashtead, Surrey.

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LARGE STOCK OF FILMS FOR SALE
Write for Lists
Also SECOND-HAND ZINC FILM TANKS
Various sizes.
CINEMA SCREEN CLOTH FOR SALE
Write for Sample.
PICTUREDROME, BRACKENBURY PLACE, PRESTON.
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MAPLE & CO. LTD.,
Cinema & Theatre Specialists,

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Have a world-famed reputation for integrity and straightforward dealing.

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TAYLOR HOBSON CINE. LENSES, £3 15s.
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GREATEST VALUE EVER OFFERED.
SMALL OUTLAY IMMENSE RESULTS.
WE HAVE LARGEST STOCKS IN LONDON.
ANY MAKE OR SIZE SENT ON APPRO.
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FOR Sale, one P.G. 13 type RCA Equipment; 10-watt output; A.C. conversion gear; 110-volt; special Kalee adaptation.—Offers to Singleton, 39, Kirkpatrick Street, Glasgow, S.E.

TECHNICAL BOOKS

MODERN MINIATURE CAMERAS. By Robert M. Panetone, A.R.P.S. Contains everything that the amateur or professional photographer will want to know. Well illustrated (1934). Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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BOOKS ON SOUND

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations, (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition. (1931) Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND MOTION PICTURES RECORDING AND REPRODUCING. By James R. Cameron. A new book of 330 pages and about 200 photographs and diagrams, covering the making and showing of sound motion pictures from the time the script is handed the director to the actual showing of the picture in the theatre. Covers Recording, Monitoring, Editing, Re-recording, Optical Printing, Recording Equipment, etc., etc. Reproducing, Equipment necessary for same. The book is right up to the minute, covering W.E. Mirrophonic, RCA new High Fidelity—Ultra-Violet Recording and Reproducing, Magnetic Recording, etc. Second Edition. New size—new data—new type. Completely revised (July, 1937). Price £1 11s 6d, post free from Odhams Press Ltd., Technical Book Dept., 85/93, Long Acre, London, W.C.2.

CINEMAS FOR SALE

WARWICK

Built within the last eight years, this cinema, seating about 500, is beautifully appointed in the modern manner including W.E. Mirrophonic installation. Might lease.

FREEHOLD £6,000

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More than £2,000 was recently spent on decoration and refurnishing of this house, seating about 800. Everything completely paid-up including the B.T.H. Lease, including goodwill, for sale at

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